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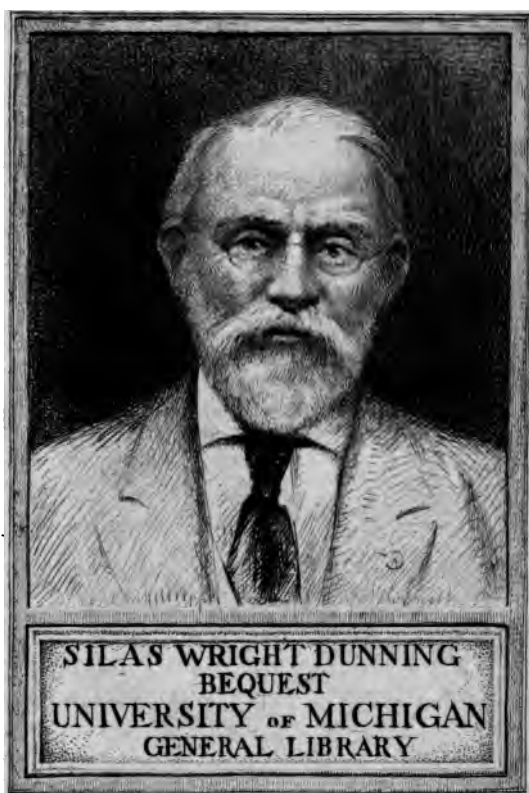
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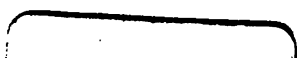
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JOURNAL  
OF THE  
POLYNESIAN SOCIETY.

CONTAINING  
THE TRANSACTIONS AND PROCEEDINGS  
OF THE SOCIETY.

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THE Society is formed to promote the study of the Anthropology, Ethnology, Philology, History and Antiquities of the Polynesian races, by the publication of an official journal, to be called "THE JOURNAL OF THE POLYNESIAN SOCIETY;" and by the collection of books, manuscripts, photographs, relics, and other illustrations.

The term "Polynesia" is intended to include Australia, New Zealand, Melanesia, Micronesia, and Malaysia, as well as Polynesia proper.

Candidates for admission to the Society shall be admitted on the joint recommendation of a member of the Society and a member of the Council, and on the approval of the Council.

Every person elected to membership shall receive immediate notice of the same from the Secretaries, and shall receive a copy of the rules; and on payment of his subscription of one pound shall be entitled to all the benefits of membership. Subscriptions are payable in advance, on the 1st January of each year.

Papers will be received on any of the above subjects if sent through a member. Authors are requested to write only on one side of the paper, to use quarto paper, and to leave one inch margin on the left-hand side, to allow of binding. Proper names should be written in ROMAN TYPE.

The office of the Society is at present Government Buildings, Wellington, New Zealand.

# MEMBERS OF THE POLYNESIAN SOCIETY.

1ST OF JANUARY, 1897.

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The sign \* before a name indicates an original member or founder.

As this list will be published annually, the Secretaries would feel obliged if members would supply any omissions, or notify change of residence.

---

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## ANNUAL MEETING OF THE SOCIETY.

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ON the 25th January, 1897, the Annual Meeting of the Society took place in the Lecture Room of the New Zealand Institute, Wellington, Mr. J. H. Pope in the chair.

The Annual Report of the Council and the Accounts for the year 1896 were read, passed, and ordered to be printed in the March number of the Journal. They will be found on the following pages.

The Rev. W. J. Habens, B.A., Inspector-General of Schools, was elected President for the year 1897, and Messrs. N. J. Tone, G. T. Poutawera, E. Tregear, and S. Percy Smith elected Members of the Council; the two latter gentlemen being also re-elected Hon. Secretaries and Treasurers.

Mr. Alex. Barron was re-elected Hon. Auditor, and thanked for his past services.

A vote of thanks to the Chairman and Secretaries concluded the Meeting.

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## ANNUAL REPORT OF THE COUNCIL OF THE POLYNESIAN SOCIETY FOR 1896.

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*Presented at the Annual Meeting, 25th January, 1897.*

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IN accordance with the Rules of the Society, the Council now has much pleasure in laying before the Annual Meeting of the Society, its yearly report, being the fifth since its foundation, and which embraces the twelve months ending the 31st December, 1896.

During the period under consideration matters have gone on so quietly and evenly that there is little to record with respect to our work, but we deeply regret having to report the loss by death of one of our most valued members, in the person of the Rev. W. Wyatt Gill, LL.D., who passed away at his home in Sydney in November last. We shall long miss his kind encouraging words and sage advice, for though Mr. Gill has written little for the journal, he was in constant correspondence with the secretaries; in all of his letters he expressed his interest in and high appreciation of the work of the Society. Happily this is the only death we have to deplore. We have, however, lost by resignation during the year four other members, and the Council at its last meeting on the 31st December felt itself obliged to strike off the Rolls nine other members who have failed to pay their subscriptions. At the beginning of the year our membership stands thus:—

Ordinary Members	..	..	..	182
Honorary Members	..	..	..	8
Corresponding Members	..	..	..	16
Total	..	..	..	206

There is thus an increase in the ordinary members of four, and a decrease of corresponding members of one, our total members last year being 203.

During the year the Council were deprived of the services of Mr. H. Dunbar Johnson, in consequence of his removal from Wellington. It was with much regret Mr. Johnson's services were lost to the Council. His place was filled by the election of the Hon. James Carroll, who readily undertook the duties, and has expressed his strong interest in the Society. Owing to the distance from Wellington at which the President lives, we have not had the pleasure of his presence at our meetings; indeed, since the first starting of the Society in 1892, three times only have any of our Presidents ever been able to attend the Council meetings.

The *Journal* has appeared quarterly during the year, but not so regularly as the Council could wish, the reasons being the frequent absences of the editors on their own particular duties, and press of matter in the printing office. The last quarter's *Journal* will be out in few days; it forms the last No. of Volume V. of our Transactions and Proceedings. This volume will be of somewhat less bulk than that of last year. The *Journal* is getting known far and wide, and the Council are in receipt of many applications from distant countries for exchange with other Societies. This is especially the case with foreign societies, whilst on the other hand, the English societies running on parallel lines to our own are found to be not nearly so responsive. The fact appears to be we have to go abroad to find those who are really in sympathy with the subjects of Anthropology and Ethnology. During the year our exchanges with societies, public institutions, &c., amounted to fifty-four, and in return many valuable publications have been received, particularly from the Society of Arts of Batavia, whose numerous publications are of deep interest.

The supply of original papers keeps up; far more are received than can be published within reasonable time. The Society now possesses a large quantity of original and valuable matter, which nearly all awaits translation.

In the matter of finance, our credit balance is not so good as at the end of last year, though our expenses have been somewhat smaller, but this is due to several of our members being in arrear with their subscriptions; such arrears amounting to £24. The balance on hand, as per attached accounts, amounts to £21 16s 6d, which may be considered as so much to our credit, for the cost of printing the December No. of the *Journal*, is properly chargeable against 1897.

The capital account (which was augmented last year by one member compounding his subscriptions for a life membership), amounts to £50 17s 10d. This sum cannot be used for the annual purposes of the Society.

S. PERCY SMITH,	} Hon.
ED. TREGGAR,	
	Secretaries.



## BALANCE SHEET.

## POLYNESIAN SOCIETY.

## CURRENT ACCOUNT FOR THE YEAR ENDING 31st DECEMBER, 1896.

	£	s.	d.		£	s.	d.
To Balance from last year ..	..	..	..	Expenses Annual Meeting, and lithographing ..	..	5	6
<i>Journals</i> sold ..	..	..	44 9 11	Sundries, Postage, Exchanges, Cartage, &c. ..	..	5	5
Special Papers Fund ..	..	..	4 1 0	Books purchased ..	..	1	12
Members' Subscriptions ..	..	..	5 0 0	One Life Membership paid to Capital Acct. ..	..	10	7
	..	..	161 2 3	Printing Vol. iv, No. 4 ..	..	52	5
	..	..		" v, No. 1 ..	..	45	7
	..	..		" v, No. 2 ..	..	34	17
	..	..		" v, No. 3 ..	..	38	15
	..	..		Balance in Union Bank ..	..	21	16
			<u>£215 13 2</u>				<u>£215 13 2</u>

## CAPITAL ACCOUNT FOR THE YEAR ENDING 31st DECEMBER, 1896.

	£	s.	d.		£	s.	d.
To Balance from last Year ..	..	..	38 9 4	Deposited with Wellington Trust, Loan and Invest-	..	50	17
Interest received ..	..	..	2 1 0	ment Society ..	..	..	..
Life Membership and Interest ..	..	..	10 7 6				
			<u>£50 17 10</u>				<u>£50 17 10</u>

Examined and found correct—A. BARRON,  
Hon. Auditor.

S. PERCY SMITH, } Hon.  
ED. TREGEAR, } Treasurers.



# THE JOURNAL OF THE POLYNESIAN SOCIETY.

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VOL. VI. 1897.

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## AN ACCOUNT OF SOME EARLY ANCESTORS OF RAROTONGA.

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TRANSLATED BY ARTHUR H. BROWNE.

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**T**HE first of the gods (men, in the original,) who visited Rarotonga was Tu-te-rangi-marama, who was also named Tumū-te-varovaro. This god named the newly-discovered land Te Tupua-o-Avaiki. This name is well known, and acknowledged at the present time as being the oldest name of the island extant. The literal meaning of the name so well known, Tumū-te-varovaro, is the "heart" or "source of life." To Tu-te-rangi-marama was born a son named Mo'o-kura, who took to wife Kaua. Mo'o-kura and his wife migrated to an island to the westward named Nga-varivari-te-tava,<sup>1</sup> said to be very rocky and precipitous.

Tu-te-rangi-marama resided for a time at Rarotonga, and subsequently went on a visit to his son Mo'o-kura at Nga-varivari-te-tava. During his absence, Tangaroa<sup>2</sup> came to Rarotonga, accompanied by his warrior Au-make. Seeing that the land was very mountainous, Tangaroa made up his mind to level it off in places, so commanded his warrior to commence on the work with his enchanted walking-stick. The mountain named Rae-maru was then chopped in half, as it appears at the present day. (Rae-maru is a flat-topped mountain at the back of the village of Arorangi, Rarotonga.) The portions of the "house" (mountain) chopped off were thrown to the winds: a portion was drifted to the island of Nga-varivari-te-tava, where dwelt Tu-te-rangi-marama and his son Mo'o-kura. This portion was recognised by Tu-te-rangi-

marama as part of his land, and he at once set out to visit his island. He arrived safely, only to find part of his "house" standing; the "roof" had been cut off.

The lament (*pe'e*) in connection with this fable is as follows:—  
(See the original in the Rarotonga language.)

Tangaroa came from Iva<sup>3</sup>; he left no names at Rarotonga.

The next visitor to Rarotonga was an *ariki* from Iva named Ngare. He left his name on a running stream at Arorangi, which is named Vai-o-Ngare to the present day. Ngare returned to Iva.

The next visitor was a woman from Iva named Toko. The only mark left of her visit is the boat-passage through the reef at the settlement of Arorangi, which is named Vai-Toko to the present day.

#### E TUATUA TUPUNA NO RAROTONGA.

##### NA KIVA.

Ko Tumute-varovaro; ko Tu-te-rangi-marama tetai ingoa o taua tangata ra; koia tei tae mua ana ki te enua nei, ko Rarotonga. Teia to tatou kite, ko te ingoa mua ia Rarotonga nei; teia te ingoa tana i topa ei ingoa no te enua, ko "Te-tupua-o-Avaiki." Te ora ua nei rai taua ingoa ra, kare ua e mate. Te aiteanga i taua ingoa ra, ko Tumute-varovaro, ko te manava o te enua. Anau a Tu-te-rangi-marama, ko Mo'o-kura, e tamaroa; tana vaine ko Kaua. Kua aere a Mo'o-kura ki Nga-varivari-te-tava noo ei, ma tana vaine. E mato ua taua enua; tei te iku-matangi.

Kua roa to Tu-te-rangi-marama nooanga ki Rarotonga nei, aere atura aia ki Nga-varivari-te-tava kia kite i te tamaiti—ia Mo'o-kura. Kia no'o a Tu-te-rangi-marama ki Nga-varivari-te-tava, kua aere atura a Tangaroa ki Rarotonga ma tona tumu-toa, ma Au-make; mei Iva mai raua. Kua akane (! akaue) atura a Tangaroa ia Au-make kia vava'i i te are (enua) a Tu-te-rangi-marama; kua rave akera a Au-make i tana tokotoko, kua tipu atura i te are o Tu-te-rangi-marama—inga atura ki raro taua are ra; ko Rae-maru tetai ingoa. E kite akera a Tu-te-rangi-marama i te rau e te ka'o o tona are, kua kavea atu e te tai e te matangi ki Nga-varivari-te-tava; ko to Tu-te-rangi-marama kite e, kua tipia e Au-make tona are, kua aere mai ra a Tu-te-rangi-marama ki Rarotonga nei, e akara i tona are. Ko te turuturu ua rai te tu ra.

Teia te pe'e no taua are ra, i te tipiangā a Au-make:

- 1 Opara koe i te Tumue-nua, ia Rae-maru —e—, kua inga —e—  
Kua takoto a Tumue-nua, ka tuē, tuē.
- 2 Ko naau, naau ana ki te ipo—e—, inē, inē, a—e—,  
Ane mai te maunga —e—, Paere mai te maunga a noa toru —e—  
E maunga ia, ko maunga o tapu, kia aere mai a Rua-turuturu,  
Kia tangiā te maki o Kati-enuā, ka tuē, tuē —e—

- 3 Ko naau, naau ana ki te ipo—e—, ko naau ana, tuē, tuē, a—e—  
 Ane mai te maunga —e—, Paere mai te maunga a noā toru —e—  
 E maunga ia, ko karanga o te atua ra,  
 Kia aere mai a Mo'o-kura te uru —e—  
 Kia tangiia te maki o Kati-enua, ka tuē, tuē, —e—e—
- 4 Ko naau, naau ana, ki te ipo —e—, ko naau ana, tuē, tuē, a—e—  
 Ka ngaoro ei te ngaoro, ka makere ei te makere,  
 Kio nui, kio vera, tei Poatu-nui —e—  
 Poatu-uri, Poatu-ngao, tei Tua-kata, tei Tuoro, tei te Reinga,  
 Tei Ta'akoka, tei Nga-varivari-te-tava —e—  
 Tei te kainga o Mo'o-kura,  
 Te akaputunga ia Kati-enua, ka tuē, tuē,  
 Te akara nei talou i te turuturu i tona are.

Kare a Tangaroa i topa ingoa ana ki runga ki te enua nei ko Rarotonga.

I muri ake ia raua, kua aere mai tetai ariki ke; ko Ngare tona ingoa—te topa rai i tona ingoa ki runga i te kau-vai; koia Vai-o-Ngare. Kare ona ingoa i runga i te enua; kua oki a ia ki Iva.

I muri ake ia Ngare, kua aere mai tetai, e vaine, ko Toko tona ingoa. Tera tona ingoa, tei te ava i Aro-rangi—koia oki a Vai-Toko. Kua oki a ia ki Iva.

#### KARIKA'S MIGRATION TO RAROTONGA.

After several severe battles at Avaiki,<sup>4</sup> Karika left that land in his canoes Te Au-o-tonga and Te Au-ki-iti in search of a new country. After many adventures, and after a tempestuous voyage, he arrived at Rarotonga, which he named Tumu-te-varovaro-o-Tonganui. He landed at the north side and erected his *marae*, which he named Ava-rua. He brought with him his god Rangatira, afterwards married to Tonga-iti.

Shortly after his arrival, accompanied by Rangatira, he went on a journey of discovery into the interior of the island. They ascended a high mountain near the centre of the island, named Te Kou. They took with them a toy canoe, in which were two fish, one named Karai and the other Taputapu. These they placed in a spring of water in the crater of the extinct volcano of Te Kou as a sign; also a piece of coral rock which they had brought with them from Avaiki.<sup>5</sup> Karika then appointed two caretakers of the spring; the names of these two caretakers were Tutu-noa and Nana-noa. Karika then left for the seaside, leaving<sup>6</sup> Rangatira behind on the top of the mountain.

It appears that two other men, named Tau-tika and Maru-mao-mao, heard of this, and proceeded to the mountain in search of Rangatira. Upon enquiring from the caretakers the whereabouts of Rangatira, they were informed that she had gone for a walk. They then set to work and dug a drain so as to lead the water from the spring over to the east side of the mountain towards Avana, at Nga-tangiia, and so divert its course from the north, or Ava-rua side;

at the same time telling the caretakers Tutu-noa and Nana-noa to conceal what they had done. They then disappeared. Shortly afterwards Rangatira, accompanied by Tonga-iti, came to the crater, and at once noticed the drain. They enquired from the caretakers as to who had done this work. The latter replied that they had been asleep, and did not know who had been there. At this moment Tau-tika and Maru-maomao returned. Upon seeing them, Rangatira and Tonga-iti enquired, "Was it you who cut this drain to take my water to Avana?" They replied, "It is not your water, it is ours." They then quarrelled furiously. At length Rangatira said, "Show me a sign that the water is yours." Tau-tika and his companion were silent at this. Rangatira then took them to the spring and said, "There is my mark. See the two fish and the coral rock which I have placed there." It was too late, however, for Rangatira; the water already flowed to Avana, and does so to this day. It is the only river which takes its source from the crater of Te Kou (The Mist), and never runs dry all the year round.<sup>7</sup>

Soon after this Karika returned to Avaiki, and there persuaded his relation Tu-Rarotonga to return with him to Tumu-te-varovaro, where they arrived safely, and landed at Muri-vai (Tupapa). Here they erected their *marae*, which they named Arai-te-tonga. Karika left Tu-Rarotonga in charge of the *marae*, and returned to Avaiki. He then organised a large party to colonise Rarotonga, amongst whom was Kaputa, whom he located at Kaena, a place adjoining a small promontory which he called Te Kena-o-Avaiki. Kaputa settled here (the district is now called Aro-rangi), and his descendants are chiefs of the district at the present time. Karika returned again to Avaiki and informed his friends of his doings at Tumu-te-varovaro. He next organised another party, at the head of which was Pua-teki. This time they landed on the west side of the island, and Pua-teki was installed as lord or ruler. He named this spot Tokerau-o-Avaiki. After this was all settled the now celebrated navigator returned again to Avaiki, where he secured another relation named Moko, with whom and his party he made his fifth voyage, landing on the east side of the island, where he made Moko ruler over the district, which he named Akapu-ao (now called Titi-kave'a). Again he returned to Avaiki, and back again to Rarotonga, landing at the north-east side (Nga-tangiia), and dragged his canoe inland to Vai-paku, where he erected his *marae*, which he named Iti-akarau. Now, for the last time, Karika went back again to Avaiki. Upon his return on this seventh voyage he met at sea, near Maketu, Mauke Island, the canoe of Tangiia from Tahiti-nui-maru-a-rua.<sup>8</sup> They rushed at each other, for Karika wished to slay Tangiia. However, after a severe struggle, Karika came off victorious. Tangiia gave over his *mana* (power) to Karika, and was allowed to proceed on his voyage, being followed by Karika, who landed at his former favourite spot, Muri-vai, where his

*marae* of Arai-te-tonga was erected. He located seventy of his people at a place named Kii-kii, and then proceeded on with his wife and family and settled at Te Rua-akina, where the Karika family live at the present day.

Subsequently another canoe arrived at Rarotonga with Ava<sup>9</sup> and his *tini* (or many, his tribe in fact); where they came from is uncertain. Upon their arrival, Karika seized his club of war named Nina-enua (which he had taken from the house of Kongo-ma-tane, at Avaiki) and with his warriors annihilated Ava and the whole of his people.

Soon afterwards another canoe arrived with Peinga, and his *tini*. Karika once more took his club Nina-enua, and this second invasion shared the same fate as Ava and his *tere*, or fleet. Following these, were three other arrivals at different periods, namely, those of Ou-Ruariki and Te Ika-tau-rangi, who all shared the same fate at the hands of Karika.

After these tragic events, Tangiia arrived, and he was met by Karika at the N.E. entrance (now called Nga-tangiia). Tangiia landed and was received warmly by Karika; his canoes were drawn up to a place called Miro-miro. Karika then took Tangiia and party to Arai-te-tonga, to a great feast. Afterwards Tangiia informed Karika that he would go inland to settle, and allow Karika to settle on the beach side. Upon Karika asking his reason for wishing to go inland, Tangiia confessed that he was frightened of his elder brother Tu-tapu, with whom he had quarrelled at Tahiti-nui, hence his ocean voyage.<sup>10</sup> Even now he was in fear, lest he should be followed. Karika then took Tangiia under his protection, and they lived together for a time at a place called Tauae, at Avarua. It was not for long, however. One day Tangiia's sister arrived at Ava-rua, from Vai-kokopu (Nga-tangiia), with the information that the canoe of Tu-tapu had arrived in search of Tangiia; hence the saying "*Te tika a te tuaine.*"

Upon hearing this, Tangiia was much troubled, and consulted with his friend Karika as to what was to be done. Karika at once said, "Let us go to Vai-kokopu and interview Tu-tapu." After some hesitation they started, taking with them Karika's daughter, Moko-roa-ki-etu. On their journey they encountered one of Tu-tapu's warriors, named Matu-roa, whom they slew. They then parted, Karika and his daughter taking the beach road, and Tangiia the inland road. Karika soon fell in with another warrior, named Pare-maremo, whom he killed with his club Nina-enua; he also killed another man named Tauararo. The next slain was Te Tarava; and so he travelled on, slaying as he went, on to a spot named Tutui-a-ina, where he rested and waited for Tangiia. Upon the arrival of Tangiia, they again started, Tangiia again taking the inland road. Soon after Karika met Tu-tapu himself. A combat took place, and Karika wounded Tu-tapu severely in the ankle. Tu-tapu, seeing that he was getting the worst of it,

escaped into the jungle, and fled to the Avana river. Karika and Tangiia then proceeded together in search of Tu-tapu, and discovered him washing his wounded foot in the Avana river. Karika at once sprang upon him, and with one blow from Nina-enua cleft the skull of Tu-tapu. Tangiia, seeing his brother and enemy was dead, at once gouged out his eyes and swallowed them. The priests were angry at this, and expostulated with Tangiia, saying "*Ariki kai vave koe, e Tangiia !*"

The body of Tu-tapu was taken to the *Marae*,\* and was afterwards cooked and eaten. Tangiia remained at this place, which is Ngati-Tangiia to the present day, whilst Karika returned to his home at Ava-rua. The present Makea family of *ariki*s, of Ava-rua, are the Karika clan. Tino-maua, the present *ariki* of Aro-rangi, is a descendant of Tangiia's. Tino-mana, having got into trouble at Ngati-Tangiia, came to Ava-rua, and lived with Makea-Karika for a time, but finally settled at Aro-rangi. Pa-Ariki of Takitumu, came originally from Vavau,<sup>11</sup> and was adopted by Tangiia.

#### E TUATUA NO KARIKA O RAROTONGA.

##### NA PUTUA-ARIKI.

I muri mai tetai tamaki maata ki Avaiki, kua aere mai a Karika ki te moana i runga i nga vaka ona ; tera te ingoa o tetai, ko Te Au-tonga, tera te ingoa o tetai, ko Te Au-ki-iti. Tera tona tere, e kimi enua aere. Kua roa ratou ki te moana, e kua rokoa ratou i te uria ; kare rai ratou e kino, e kua tae mai ki te enua nei, ko Rarotonga. Kua topa a Karika i te ingoa o te enua, ko Tumute-varovaro-o-Tonga-nui. Kua kake ratou ki uta i te pae tokerau, e kua akatu te marae, tera te ingoa o te marae, ko Ava-rua. Tera te ingoa o tona atua i apai mai aia mei Avaiki, ko Rangatira ; i muri mai i reira, kua takoto a Rangatira ki tana tane ; ko Tonga-iti te ingoa o te tane.

Kare i roa, kua aere a Karika ma Rangatira e nga *tavini* erua—ko Tutu-noa te ingoa o tetai, e ko Nana-noa to tetai. Kua aere ratou ki te tutaka i te enua. Kua tae ratou ki runga i te maunga, ia Te Ko'u ; kua apai ratou i roto i tetai vaka, tetai puna, e erua ika—e Karai tetai, e Taputapu tetai. E kua kave iora ratou i nga ika e te puna ki roto i te puna-vai, ei akairo. E kua akanooia ia nga *tavini*, ko Tutu-noa, e Nana-noa ei tiaki i te vai. Kua aere a Karika i reira ki ta'atai, kua akonoia a Rangatira ki te maunga.

\* The translator has apparently left out the following after the word *Marae*, "after that, it was placed in the oven, but could not be cooked ; it was then taken to Akapu-ao, but could not even then be cooked ; it was then taken to Aro-rangi with no better success, but at Nga-tangiia, where bread-fruit wood was used, the cooking was successful, and the body eaten."

Kua akarongo e tetai puke tangata i tei reira—ko Tau-tika te ingoa o tetai, e ko Maru-maomao te ingoa o tetai—e kua aere nga puke tangata ki te maunga ei kimi ia Rangatira. Kua ui atu raua ki nga tiaki-vai ia Rangatira. Kua karanga mai nga tiaki-vai, “Tena, kua aere atu nei.” Kua ko iora nga tangata—ko Tau-tika e Maru-maomao i tetai mata-vai, kia aere te vai ki Avana (Nga-tangia) kia kore e aere te vai ki Ava-rua, ma te ako ki nga tiaki-vai, auraka e akakite ta raua angaanga e rave. Kare e roa, kua aere mai a Tonga-iti raua ko Rangatira; kite atura raua i te mata-vai, kua ui atu ki nga tiaki-vai, “E naai e ko te mata-vai?” Kua pikika’a mai nga tiaki-vai, “Kare mana e kite, kua varea maua i te moe.” Kua tae mai i reira a Tau-tika raua ko Maru-maomao, kua ui i reira a Tonga-iti e Rangatira kia raua, “Naai e kave ta maua vai ki Avana?” Kua karanga mai a Tau-tika e Maru-maomao, “Kare a korua te vai; na mana te vai.” Kua tauetono ratou i reira; e keta tetai na raua, e keta tetai no raua. Kua karanga mai a Rangatira i reira, “Tee a korua akairo?” Kua muteki raua i reira. Kua karanga mai a Rangatira, “E aere mai, e akara i toku akairo.” Tera rai nga ika e te puna i raro i te vai, na ra, kare a Rangatira ma Tonga-iti ravenga; kua aere te vai ki Avana; e teia noa’i. Ko te vai ua teia, mei Te Ko’u ki ta’atai, e kare rava e mate.

E muri mai i reira, kua oki a Kariki ki Avaiki, e kua rave i tetai ona taekae—ko Tu-Rarotonga te ingoa—i runga i tona pa’i; e kua oki akaou mai ra ki Tumutē-varovaro. Kua tae meitaki mai ratou ki te enua, kua kake ratou ki uta ki Muri-vai, i Tu-papa; e kua akatu ta raua marae, e kua topa iora te ingoa o taua marae ra, ko Arai-te-tonga. Kua akano’o a Karika ia Tu-Rarotonga ei tiaki i te marae. E, kua oki akaou atura aia ki Avaiki. Kua rauka mai i reira tona tini tangata, ko Kaputa ma. Kua kake mai ratou ki uta ki Kaena i ngai vaitata ki tetai putonga maunga, e tapa akera te ingoa, ko Te Kena-o-Avaiki. Kua akano’oia aia ia Kaputa ma i reira. (Teiane i ko Aro-rangi.) Ko te katiri a Kaputa tei noo i teiane i tuatau ki Aro-rangi. Kua oki akaou atu a Karika i reira ki Avaiki, e kua akakite aere i tana i rave ki Te Tumutē-varovaro. Kare e roa, kua rauka akaou i tetai tini tangata—ko Pua-teki te pu; kua aere mai ratou ki te enua, e kua kake mai ki uta ki te ngai opunga o te ra, e, kua topa iora te ingoa o taua ngai ra, ko Tokerau-o-Avaiki. Kua oti tei reira, kua oki akaou a Karika ki Avaiki, e, kua tiki ia Moko, e taekae rai nona, e tana tini tangata. Kua kake ratou ki uta i te ngai itinga o te ra. Ko te rima teia’o tona aerenga ki Avaiki. Kua akano’o akera aia ia Moko ki Ava-puao (teiane i ko Titi-kaveka) e, kua oki akaou aia ki Avaiki; e oki akaou mai rai, e kake mai ki uta aere atura ki Vai-paku. E, kua akatu te marae ko Iti-akaran te ingoa. Kua oki akaou, ko te aerenga openga teia. Kia oki mai aia, kua aravei aia ia Tangia ki te moana, vaitata ki Maketu, i Mauke. No Tahiti-nui-maru-a-rua aia. Kua tamaki ratou ki te moana; na ra, kare e roa kua riro te re



ia Karika. Kua akaaka a Tangiia, e, kua oatu tona mana roa rai ki runga ia Karika, e aere atura. Kua aere atu katoa a Karika ki te enua, e, kua kake ki uta ki tona ngai rai, ko Muri-vai, tei reira oki tona marae, ko Arai-te-tonga. Kua akano'o aia ia e itu ngauru tangata ki tetai ngai, ko Kiikii te ingoa, e aere atura aia ma tana vaine e te kopu tangata ki Te Rua-akina, tei reira te kuinga o Ngati-Karika e teia noa'i.

E muri mai e reira, kua aere mai tetai vaka tangata ki te enua; koia oki ko Ava, e tona tini; kare noa rai e taka te ngai no reira mai ratou. Tu akera a Karika, kua rave tona rakau-tamaki—ko Nina-enua te ingoa (kua apai mai aia tana rakau ra mei Avaiki mai, ko roto te are o Rongo-ma-tane). E, kua taia ia Ngati-Ava, e kua pou takiri.

Kua aere mai i reira tetai vaka tangata ke, koia oki ko Peinga, e tona tini tangata. Kua tu rai a Karika, kua rave ia Nina enua, e kua taia ia Ngati-Peinga, e, kua pou takiri. Pera katoa te vaka tangata o Rua-riki ma; e pera katoa te vaka tangata o Te Ika tau-rangi—kua taia anake ia, e, kua pou takiri.

I taua tuatau rai, kua tae mai a Tangiia ma, kua kake mai ki uta i Nga-tangiia, e, kua kika tona vaka ki uta ki Miromiro. Kua aravei a Karika ia Tangiia, e, kua arataki aia ia Ngati-Tangiia ki Arai-te-tonga, e, kua angai ia ki te umu kai maata. E oti taua umu kai ra, kua karanga mai a Tangiia kia Karika, na ko maira, "Ka aere matou ki uta e no'o ei, e no'o ana kotou ki ta'atai nei." Kua ui e reira a Karika ki aia, "Aa koe e akapera'i?" Kua akakite a Tangiia e reira, kua matakua aia ia tona tuakana, ko Tu-tapu; no te mea, kua pekapeka ana raua ki Tahiti-nui, e, kua matakua aia—ko te arumaki a Tu-tapu i aia. Kua rave a Karika e reira ia Tangiia i rotopu i aia, e, kua no'o kapiti raua ki Tauae, i Ava-rua. Kare ra i roa ia, kua aere mai i tetai ra, a te tuaine a Tangiia mei Vai-kokopu mai (Nga-tangiia) e, kua akakite kia raua e, kua tae mai te vaka o Tu-tapu i te kimi aere ia Tangiia, no reira te tuatua, "Te tika a te tuaine."

Kua tumatetenga i reira a Tangiia, e, kua ui kia Karika, "E akapeea?" Kua karanga mai a Karika, "Ka aere taua ki Vai-kokopu, kia kite taua ia Tu-tapu." Kua akatika a Tangiia ki tei reira tuatua, e, kua aere ratou—e aru katoa te tamaine a Karika, ko Mokoroa-ki-etu te ingoa. Ko Karika e te tamaine, kua aere raua na ta'atai; ko Tangiia, kua aere aia na uta. Aere atura a Karika ma ki te ara, kua aravei ia Mata-roa, tetai toa o Tu-tapu; rave iora a Karika ia Nina-enua, taia atura, e, kua mate takiri! Aere atura, kua aravei i tetai toa rai o Tu-tapu, ko Pare-maremo te ingoa, taia atura, kua mate takiri! Aere atura, kua aravei ia Tana-raro, kua taia rai, e mate takiri. Pera katoa a Te Tarava e tetai atu ton. Aere atu ra, kua akaanga rai ki Te Tutui-a Ina, e, kua tapapa ia Tangiia. Kua tae mai a Tangiia ma, a, kua aere atura raua—na uta tetai, na tai tetai. Kua aravei i reira a Karika ia Tu-tapu tikai ki te ara, e, kua ta atura raua. Kua ati tetai vaevae a Tu-tapu i tei reira tamakianga. Na ra,

kua oua a Tu-tapu, kua ngaro i roto i te ngangaere. Aru aere a Karika rana ko Tangiia i te kimi aere ia Tu-tapu, e, kua kitea i raro i te vai i Avana; tei te oroi i tona vaevae maki. Kua rere atura a Karika ki runga ia Tu-tapu, kua rave ia Nina-enua, taia atura a Tu-tapu, e, kua mate takiri! Kua kite akera a Tangiia, kua mate a Tu-tapu, kua naonao te mata a Tu-tapu, e, kua apuku atura. Kua riri i reira nga Taunga, ma te karanga, "Ariki kai vave koe, e Tangiia!"

Kua apai te kopapa a Tu-tapu ki te marae; e oti, kua tao ki te umu, kare e maoa; apai atura ki Akapu-ao, kare rai e maoa; apai atu rai ki Aro-rangi, kare rai e maoa, e akaoti ki Nga-tangiia, kua tao akaou, ko te kuru te vaiei, kua maoa i reira, e, kua pou te kai. Kua no'o a Tangiia i reira ei ariki, koia oki ko Ngati-Tangiia e teia noa'i.

Kua oki a Karika ki Ava-rua—ko Makea-Ariki i teia tuatau, ko Makea-Karika rai aia. Ko Tino-mana e maanga pekapeka tona ki Nga-tangiia, e, kua aere mai aia ki Ava-rua no'o ei. E muri mai e reira, kua aere aia ki Aro-rangi, koia te Ariki o Aro-rangi i teia tuatau nei. Ko Pa-Ariki o Takitumu, no Vavau aia—e tamaiti rave no Tangiia.

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#### NOTES.

The foregoing account of the settlement of Rarotonga—sent to us by our fellow-member, Mr. H. Nicholas—is published as supplementary to those already printed in this Journal (vol. i, p. 22 and p. 64; vol. ii, p. 271), and because there are some points in it that bear on the general history of Polynesia. By comparing the traditionary history preserved in many of the islands of the Pacific, it will hereafter be possible to reconstruct a somewhat consistent account of the doings of many of the Polynesian heroes. It is indeed, somewhat remarkable, the general agreement as to the main facts of the history of this people, when the traditions preserved by different branches who have been separated for over five hundred years, are compared one with another. The following notes illustrate this in more than one instance; and attention is drawn to them with a view of inciting our members in the Central Pacific to collect as much as possible whilst there is still a chance of doing so.

1.—Nga-varivari-te-tava, as the name of an island to the west of Rarotonga is not known to us; it is possibly an ancient name, now supplanted by a more modern one. This has often occurred in the Pacific. The Tonga group is directly west of Rarotonga, but no such name is known to us in that group.

2.—Tangaroa, whose visit is recorded in Kiva's narrative, is probably some early navigator of that name, and not the god known in most of the islands.

3.—Iva, this is probably intended for Hiva in Raiatea Island, mentioned in "The legend of Honoura" (Journal, vol. iv, p. 275), of which place, Tu-tapu was king at the date of Karika's migration to Rarotonga.

4.—The particular Avaiki here mentioned is, in all probability, Savai'i of the Samoan Group. In corroboration of this, see Rev. J. B. Stair's "Early Samoan Voyages," in this Journal, vol. iv, p. 107 (fourteenth voyage).

5.—In connection with the piece of coral rock brought from Avaiki by Karika compare the account of the stone brought by Nga-toro-i-rangi in the Arawa canoe from Hawaiki, and left at Cape Colville, N.Z. (Journal, vol. ii, p. 234). Probably it was intended as a *whatu-kura*, such as described by Hare Hongi at p. 39, vol. iii, of this Journal.

6.—The word *akono*, here translated by Mr. Browne as "leaving," appears from its use in the Rarotongan scriptures, to be more akin to "appointed," "dedicated," and probably refers to Karika's god Rangatira having been especially left there as a guardian for the island.

7.—The story of the diversion of the water from one side of the island to the other, will also be found at p. 142, vol. v, of this Journal.

8.—See this Journal, vol. iv, p. 106, for an account of the meeting of Karika and Tangiia. The name given, Tahiti-nui-maru-a-rua, would appear to be identical with that preserved by the Tuhoe tribe of New Zealand for Tahiti, which with them, is Tahiti-nui-a-rua. From the "Legend of Honoura," referred to above, Tangiia (there called Ta'ihia) was a well-known chief of Tahiti, a fact preserved by the Tahitian traditions. The identity of the names is proved by the connection with Tu-tapu.

9.—"Subsequently another canoe arrived at Rarotonga with Ava and his *tini*; where they came from is uncertain." This statement seems to confirm a tradition preserved by the Ngati-Awa tribe of the Bay of Plenty, New Zealand. This tradition is to the following effect: Toi, the great ancestor of the aboriginal people of New Zealand, found here on the arrival of the fleet from Hawaiki about the year 1350, had many sons, of whom Awa-nui-a-rangi was the youngest. The tradition says that this Awa left New Zealand and went to Hawaiki, and never returned, though he left descendants in New Zealand who became the Tini-o-Awa tribe. This same Awa-nui-a-rangi had descendants in Hawaiki, and the sixth generation from him was Toroa, captain of the Mata-atua canoe, which formed part of the fleet that arrived in New Zealand about the year 1350. From the mean of a large number of genealogies, Toroa lived twenty generations back from 1850, consequently Awa-nui-a-rangi lived some twenty-six generations back from the same year. It is well known the Rarotongan genealogies make Karika and Tangiia to have flourished about twenty-five generations ago; consequently Awa-nui-a-rangi might have been a contemporary of theirs, and be identical with the Ava of this story, of whom it is said, "where they came from is uncertain." This of course is not proof; but it seems to indicate that further enquiry, both in New Zealand and Rarotonga, is desirable; especially so, as to what is the origin of the Ngati-Awa tribe of Rarotonga. We appeal both to Mr. Nicholas and to Mr. A. H. Browne to clear up this point so far as it relates to Rarotonga.

10.—For details of this quarrel see "Early Samoan Voyages," Journal, vol. iv, p. 186; and the "Legend of Honoura" for the Tahitian account, vol. iv, p. 275; *et seq.*

11.—The Vavau here mentioned is doubtless Polapola, of the Society Group, the ancient name of which was Vavau, and from whence came many of the ancestors of the New Zealand Maoris.—EDITORS.





## THE MORIORI PEOPLE OF THE CHATHAM ISLANDS: THEIR TRADITIONS AND HISTORY.

BY ALEXANDER SHAND, OF CHATHAM ISLANDS.

### CHAP. XI.—*TOHINGA* : OR BAPTISM.

**U**PON the birth of a child, the Morioris used various rites and ceremonies, each having a separate name; but all included in the general term of *tohi* or *tohinga*.<sup>1</sup> In the case, more particularly, of such as were considered to be of rank or importance, it was the usual custom for one of the senior relatives in the *hapu*<sup>2</sup> (or family) to claim the right to *tohi* (baptise) the infant. The expression of this claim having been conveyed to the parents, it was admitted as an unquestionable right, and after due consultation, a date was fixed. This was one of the nights of the moon (it is hardly necessary perhaps to remark that a “night of the moon” is the same as a day of the month) which was chosen as far as could be judged, to ensure fine weather for the ceremony. Time sufficient was allowed for all parties to assemble, the relatives who claimed the right to *tohi*, as well as the relatives of the child, who had to prepare food to be eaten after the performance of the *tohinga*. Such food was termed a *tchuaporo* (*tuaporo*, in Maori); it denoted the removal of *tapu* from all concerned in the matter.

To indicate the actual removal of *tapu*, in places near the Whanga lagoon, eels were roasted and eaten; but those living near the sea used fish. This was followed afterwards by any other food they might be possessed of. According to one account, previous to the *tohinga*, the mother was not *tapu*, had she been so, it would have been very inconvenient, as in some cases the child was allowed to grow to three, four, and even six years of age before the *tohinga* was performed; more frequently it occurred when the child was young and an infant in arms. According to another account the mother was *tapu* until the *tohinga* of her child, regarding which, from the evidence of the

*karakias*, there appears to be a slight conflict. Thus, the *takauere* was used when on birth the *ngaengae*, or navel cord was cut ; if a child of consequence (whether boy or girl), this was done by either the paternal or maternal grandfather, as the case might be. For this purpose a *pipi* shell was used, when part of the cord so cut, with the shell used in the operation were tied together (*apitikia*) and hung up, or placed in safety until the *tohinga* proper took place in the house where they slept, but in which they did not eat, as eating, both with Maoris and Morioris, was not permissible in a sleeping place.

According to Hori Nga Maia the ceremony of *tohinga* occupied two days ; the first was called, *ta ra o ro motuhanga wa* (the day of the divided space), but another name for which was *ko ro motuhanga o ro tuāhu* (the setting apart, or consecration, of the *tuāhu*).<sup>\*</sup> On the first day the incantations used were *Ka One*, the sands (to be trodden in the future by the child). The incantations named *Tuāhu* and the *Takauere*, were used on the first day, and beyond this statement the method of procedure was not explained. The incantation of the *Tuāhu* was not obtained.

#### KA ONE.<sup>8</sup>

1. Te one no Uru, no Ngana, no Iorangi e-ra ia,  
Kei tōngia<sup>4</sup> te one, tōngia te one e, tareae-i-ae,  
Whati te rangi, whati te rangi, tu tatau tareae-i-ae, tu tatau tarea.
2. No Tu, no Tane, no Rongo, no Tangaroa, e-ra ia.  
Kei tongia te one, &c.
3. No Tahu, no Mokō, no Maroro, no Wakehau, e-ra ia.  
Kei tongia te one, &c.
4. No Ruanuku, no Taputapu, no Rakeiora, e-ra ia.  
Kei tongia te one, &c.
5. E puke,<sup>5</sup> e puta wai, ta ihi, ta mana, te hā, tē whakaariki.  
Kei tongia te one, &c.
6. No Rongomai-whiti,<sup>6</sup> no Rongomai-rau, no Rongomai-ta-uiho-o-te-rangi.  
No te whakaariki, ko ro Tauira te one  
Whati te rangi tu tatau tareae-i-ae, tu tatau tareā.
7. E puke wai, e puta wai, ta ihi, ta mana, te ha, te whakaariki ra-i.  
Kei tongia te one tareae-i-ae, whati te rangi tu tatau tareae-i-ae.  
Whati te rangi tu tatau tareā—nō.<sup>7</sup>

#### THE SANDS.

1. 'Tis the *One* of Uru of Ngana of Iorangi, behold it.  
Let not the *One* be desecrated, let not the *One* be desecrated ; shout forth,  
Let the thunder peal, let the thunder peal ; stand we, shout forth,  
stand we, shout forth.

(Verses 2, 3, 4 recite as usual other names of the "heaven-born.")

<sup>\*</sup> *Tuāhu*, the place where all sacred ceremonies were performed, and usually translated from the Maori word as "altar," used as a convenient term only. There were several kinds, each used at some particular ceremony.

5. *E puke, e puta wai*, the radiance, the power, the holiness, the first-born.  
Let not the *One* be desecrated, &c.
6. The *One* is that of Rongomai-whiti, Rongomai-rau, Rongomai-ta-uiho-o-ta-rangi.  
That of the great lord, and that of the acolyte,  
Let the thunder peal; stand we, shout forth, stand we, shout forth.
7. *E puke wai, e puta wai*, the radiance, the power, the holiness, the first-born, behold it;  
Let not the *One* be desecrated; shout forth, let the thunder peal; stand we, shout forth.  
Let the thunder break; stand we, shout forth—*Nō*.

It appears from different statements that the *Takauere* was used twice—first on the birth of the child as above described, when the *pito-ngao* or *ngaengae* was cut, and again on the *tohinga* ceremony, when the *pipi* shell, with the part cut, were produced on the recitation of the incantation as hereunder:—

Ko tākauere Whiti, ko tākauere Tonga,  
Ko te anga<sup>8</sup> mahuta, ko te anga pakutē,  
Ko te anga tu ro, tu ro ki Hawaiki—  
Tukunga iho, hekenga iho,  
Tukunga o te morimori,<sup>9</sup> hekenga o te morimori,  
Tukunga o te maru-po,<sup>10</sup> hekenga o te maru-po,  
Te rerenga o te maru-po,  
Ka eke ki raro ki a Takurua. E tapu te pou-iti.

'Tis the *takauere* of Whiti, 'tis the *takauere* of Tonga,  
'Tis the growing stomach, 'tis the healed stomach,  
'Tis the stomach standing yonder, standing yonder in Hawaiki—  
Handed down, descended down,  
Dandling handed down, dandling descended down,  
Giving of the power of night, descent of the power of night,  
It descends beneath to Takurua. Sacred be the child.

The *tapu* of the mother, as far as can be ascertained, apparently only obtained at the birth of the first-born child, which if a son, and succeeded by a daughter, necessitated the repetition of the ceremony, it being considered in such case that the rites were insufficient for both, and until the *tohinga* was over the mother might not carry food. The explanation of the divergence in these accounts seems probably to be, that the custom was not always uniform. In the case of children of rank the rites would be duly carried out without any great delay, while the lapse of time in some cases showed that they were evidently lax in enforcing the rules, or it was not considered of importance to hasten the ceremony. Preferentially the time most favoured for *tohinga* was when the child was in the arms, and beginning either to creep or walk, and this, from all that can be ascertained, appears to have been the general custom, the other cases being the exception, as where those of inferior rank were frequently baptised earlier.

The day having been arranged for the performance of the ceremony, on the previous one, certain children were sent to collect the soft inside

shoots (*rito*) of *pingao* (*Demoschænus spiralis*). These, when obtained, were laid round, butts upwards, in rows on some small sticks about two feet more or less in length, and tied on like thatch, which sticks thus decorated were called *ka tchua* (*tua*, in Maori), and their ends were pointed a little by the use of *pipi* shells. A site, called the *tuāhu* (generally the one where former baptisms had taken place, and near the homes), having been selected the *tchua* were there driven in in two parallel rows, as far as can be ascertained, about six to eight feet in width, by about ten feet in length. This kind of *tuāhu* was equivalent to the Maori *ahu-rewa*, but this latter had none of the dread effects of *tapu*, inherent in the real *tuāhu*, or burial-ground, or the *tuāhu whangai-hau*, where war-rites took place.

As witnessed by Hirawanu Tapu about sixty years ago, on the day of the ceremony, into the above described enclosure stepped the *tohunga*, or performer of the ceremony, with his *tauirā*, disciple or acolyte (who was being initiated in the sacred rites) at one end, with the mother holding the child at the other end and facing the *tohunga*. The duty of the *tauirā* was to hold a *puwai*, or funnel-shaped water vessel made with the inside tender leaves of flax, tightly wrapped spirally upwards from a point below. Around this a cage-like framework was made to support it, with a cross-piece tied on as a handle. This the *tauirā* held in readiness. The *tohunga* then recited the *tchua* known as *Tchua o ro wai*, also called *Tchua o Tane-mataku*, a name said to have been given by Rangi and Papa—*Tāhu*, with its variants *atāhu* and *matāhu*, representing marriage and its attributes. Dipping his hand into the *puwai* presented by the *tauirā*, and with the water wetting the forehead and face of the child, the *tohunga* used the words of the *tchua* as follows :

Ooi, tenei tchuā, tchuā koi runga ;  
 Ra tch ahunga,<sup>11</sup> ra tch aponga, ra te whakatipu tangatā,  
 Ki te whai-ao, ki te ao-marama.  
 Whakatika<sup>12</sup> tchua, whakatona<sup>13</sup> tchua,  
 Whakatika ki mua, whakatika ki roto,  
 Whano<sup>14</sup> te whai-ao, whano te ao-marama, whāno ta uiho.  
 Tena tchua ka eke, tena tchua tongihi<sup>15</sup> te here mai na,  
 Ko tchū' o ro wai.

Ooi, this is the *tchua*, a *tchua* from above ;  
 Behold the heaping up, behold the gathering together, behold the growth of man,  
 In the world of existence, in the world of light.  
 Let the *tchua* arise, let the *tchua* develope,  
 Let it ascend before, let it ascend within,  
 Proceed the world of existence, proceed the world of light, proceed the intent.  
 Behold the *tchua* pervades, behold the oldest *tchua* coming hither,  
 'Tis the *tchua* of the water.

In this recitation the *tauirā* joined if he knew the form ; but in some cases (apparently when he was considered proficient), he was allowed by the *tohunga* to sprinkle the child's forehead, the *tohunga*

first touching the *tauira's* hand as a sign to ratify his act; he then recited the *tchua*, in which the *tauira* joined. If the child when sprinkled was lively (*kāpākāpā*) and crowed, putting forth its hands to meet the *tohunga*, it was hailed as a good omen, and they said, "*Hoka-hoka* <sup>16</sup> *tama i tona wai*," "The child plays with his water" (of *tohinga*).

For such as were intended to be fishermen and seamen there was another *tchua* used, called *ko tchua o tai* (the *tchua* for the sea); but unluckily the incantation was not obtained. These ceremonies being completed, the next one used was the *tira*, or *tira-koko*, which was the name given to the incantation used upon the planting of a tree, symbolising the growth of the child. The tree used chiefly was the *inihina* (*mahoe* in Maori), which generally took root easily; but sometimes others were used. The tree when pulled up was first laid on the head of the child before planting, and it was afterwards called, *te tira o mea* (the tree of such a one). If it did not strike, no remark was made.

The following is the incantation called *tira-koko*, the meaning of which appears to be, a tree or sprig planted and belonged to — (?) dedicated to — Tane-Matahu.

Manaka mai te tira i uta,  
Manaka mai te wheau i uta,  
Manaka mai te aka i uta,  
Manaka mai te tira i uta, ka uwauwe (= ueue)  
Uea mai i ru putake me re pu kerekere, kia mahuta ai,  
Tena taki mahuta te kawa,<sup>17</sup>  
E tai na tutakina, takina, uea whenua.

Let the growth increase of the tree on the shore (or land),  
Let the growth increase of the household on shore,  
Let the growth increase of the roots on shore,  
Let the growth increase of the tree on the shore. It is shaken,  
Shake it in the base and the dark stem, that it may shoot forth,  
See the *kawa* springs and shoots forth,  
Beat down, close over, let it spring up, shake (open) the soil.

After the recitation of the *tira-koko*, came the *wai-whaka-tiputipu* (waters causing growth) and *ro wai* (the waters), but neither of these incantations were obtained, although when those given were obtained, they were said to be the chief ones used, and were succeeded by the *tangaengae*, as hereunder :

Ka whano, ka kimi pokai i amio, tangaengae,  
Ka whano, ka ruku, tangaengae,  
Ka whano, ko ro' to moana, tangaengae,  
E ko tangaengae, tangaengae tahoreia.

Thou shalt go searching, wandering, circling round, *tangaengae*,  
Thou shalt go and dive, *tangaengae*,  
Thou shalt go to the sea, *tangaengae*,  
Oh 'tis *tangaengae*, *tangaengae*, let it fall.



This *tangaengae* is very short, and is the only one which closely resembles the Maori form of *tohi* as given in Sir G. Grey's "Moteatea and Hakirara," (pp. 75 and 78). The *tangaengae* being recited, the ceremony of the *whātū* was performed by a number of boys and girls assembled for that purpose, some of whom were often relatives of the infant. These children waited outside the *tuāhu* during the *tohinga*, each with their *whata* (a short stick, to which a piece of sea-fish, or eel was suspended by a short string). They then all went a little distance off, about forty or fifty yards, whence they raced back, laughing merrily and often tumbling down in trying who would be first to touch a post outside the *tuāhu*. According to some accounts the *whatas* were put inside the *tuāhu*. After this they stuck their *whatas* in the ground, whilst a separate fire was made, one for the boys and one for the girls (it being unallowable for the sexes to eat in common), at which they roasted their respective *whatas*, and then ate them, thus removing the *tapu*. After this the *tchuporo* called the *Whata-a-Tamahiwa* was recited :

KO TCHUAPORO.

1. Ku wai ana tarewa? Ko Tu ana tarewa,  
Ko Rongo ana tarewa,  
Tarewa tē whātā o ta ihi, tarewa te whata o te mana,  
Tarewa tē whātā o te ha,  
Tarewa tē whātā a te pu hangonongono i tche rangi,  
Tarewa tē whātā a Tamahiwa.<sup>18</sup>
2. Ko tchuporo i Whiti,  
Ko tchuporo i Tonga,  
Ko tchuporo o tch Ariki.

1. Who is suspended? It is Tu\* who is suspended,  
It is Rongo† who is suspended,  
The *whātā* of dread is suspended, the *whātū* of power is suspended,  
The sacred *whātā* is suspended,  
The holiest *whātā* is suspended in heaven,  
The *whātā* of Tamahiwa is suspended.
2. 'Tis the *tchuporo* in Whiti,‡  
'Tis the *tchuporo* in Tonga,‡  
'Tis the *tchuporo* of the Lord (or senior chief).

In the *tohinga* of females the ceremony varied a little. The following description was given to me by Apimireke of the *tohinga* of his daughter Tarakawhai (in Maori Tarakahawai) at a place called

\* Tu, one of the original and ancient gods, son of Rangi and Papa; here representing man.

† Rongo, one of the original and ancient gods, son of Rangi and Papa; usually emblematical of all foods, the *kumara* especially.

‡ Whiti and Tonga, sometimes translated sunrise and sunset, or the east and west; but it is a question, in many cases, if the words do not refer to Fiji and Tonga, in both of which groups there are reasons for thinking the Polynesians sojourned for a lengthened period.—EDITORS.

Rangiwē near Waitangi. In this case it appears that the *tchua* were placed in double rows on the *tuāhu*, each pair leaning over and crossing each other at the top; otherwise the procedure appeared to be much the same. The *Tchua o ro wai* was used first, then *Ka Tai*, otherwise the *tchua* of the sea, next the *wai-whakatiputipu*, then *ka wai*; which ended, the child was taken from the *tuāhu* and handed to the mother in her house, where the *Takauere* was recited, then *Te Hina*.

The accurate details not having been given, it appears uncertain if the mother took the infant in this instance to the *tuāhu* or not, presumably the *tchuaporo* was used in the ordinary manner to end the ceremony.

In the ceremonies relating to Tiki (the first-created man), of which only a very fragmentary account was given by the old men, there appears to be a close resemblance to that of the *tohinga*, if it was not really a variation of the same ceremony. Neatly carved figures of birds were made out of *akeake* wood, twenty or more in number, and these were placed in parallel rows on the *tuāhu*, which was generally the place where the same kind of ceremonies had been performed before. At one end of the *tuāhu* a carved figure of Rongomai-tuatanga (Rongomai of the baptismal service) as the presiding deity, in the case of the Kekerī-one people, was placed; while other parts of the island adopted another Rongomai. If the old material of former ceremonies was rotten, it was placed in heaps, but if sound it was used again. Generally the ceremony took place each year, but in some cases two and even three years elapsed before its renewal; its duration was three and even four days, which were called: *Tā ra o tch ehei* (day of the evening); *ta ra o ro pāpā* (day of the foundation); *ta ra o t' whainga* (the day of the following); and a fourth, *ta ra o t' whakarōrō* (the prolonged day). The chief *tohunga* did not eat during the ceremony, but the others did so freely.

There evidently were some ancient stories and ceremonies relative to Tiki, common to Maoris and Morioris, the knowledge of which has been lost with the old men of the last generation; traces of this are to be seen in the old *karakias* and *waiatas* preserved in Sir G. Grey's "Moteatea and Hakirara," in the allusions to Tiki, as "Tiki heaped up," "Tiki gathered together," "Tiki with hands formed," "Tiki with feet formed," "Tiki the ancient lord" (*ariki*), or more possibly in its primal sense, first-born, man-created. These references appear to show that they were part of an old Creation legend. For further reference to Moriori traditions of Tiki, see Journal of the Polynesian Society, vol. ii, p. 127.

## NOTES.

1.—*Tohinga* has been rendered here "baptism," as the nearest equivalent in meaning, as well as in fact.

2.—*Hapu* is used here in its Maori sense, of the blood relatives and connections of a family. It does not appear to be used quite in the same manner in Moriori.

3.—*Ka One*. It seems questionable whether this may not also imply the earth, as well as meaning "The Sands." The central idea is of invoking a blessing on the child, that he might grow and prosper to tread the sands, or earth, in the future.

4.—*Tongia*. Although the meaning given is asserted to be correct, there appears to be some doubt, in the absence of other examples of the exact meaning of the word.

5.—*E puke, e puta wai*. Referring to the generative parts of the mother.

6.—*Rongomai*. That the *One* was under the care of the god, under his various appellations as War-god, the many-sided *Rongomai*, and *Rongomai* the core of heaven.

7.—*Nā*. The only explanation of this word was that it was a song-ending.

8.—*Anga*=*ngakau* or *puku* in Maori. *Mahuta*="risen," generally; but "growth" in this case. *Paku-tā(a)*, healed and white, like a scar.

9.—*Morimori*, dandling or nursing; implying that, as of yore, these things (begetting and nursing children) had happened, so it was then.

10.—*Maru-po*, power or influence of night.

11.—This line is an allusion to the Creation legend.

12.—Let the influence of the *tchuā* arise and pervade.

13.—Let the *tchuā* bud or sprout.

14.—Indicating the growth of the child.

15.—Eldest; implying the dignity of the *tchuā*.

16.—Flapping his hands like a bird.

17.—*Kawa*. Although this means a ceremony, it also implies a healing, spiritual, or beneficial influence.

18.—*Te Whata-a-Tamahiwa*, a comet. As the previous line refers to the supposed suspension in heaven, the simile is continued by likening it to a comet.





## FOLK-SONGS AND MYTHS FROM SAMOA.

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BY JOHN FRASER, LL.D., SYDNEY.

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### II.

#### CHAOS AND STRIFE.—A *Solo*.

*O le Solo o le Va.—‘A Song about Strife.’*

INTRODUCTION.—I quite believe that this Story of Creation is genuine, and in no degree coloured by infiltrations from Europe. When Mr. Pratt went to Manu'a in 1839, there were only two white men there, and these were so brutish in mind and body that a dog seemed as likely to know and communicate the Mosaic account of Creation as they were. These men were despised by all, and, even if they had possessed either the power or the inclination to talk about Creation, the natives would not have cared to listen to tales from such as they, much less adopt these tales into their own cosmogony. And there were no Samoan Bibles then; nor could any of the natives read English. Anyone who knows the Samoans will find it impossible to believe that such men of honour as were the old chiefs Fofu and Tauanu'u who communicated this *Solo*, occupying, as they did, so prominent positions in these islands, would allow their sacred records to be corrupted by intermixture from abroad, or would recite this song as genuine when they knew it to be corrupt or borrowed. Such a thing would have been considered a disgrace to all.

The reader who attentively examines this poem will see that it has the whole cast of genuineness and nationality, and that its very thoughts are Samoan. The style is quite unlike prose. It has the abruptness and figurativeness of poetry, and of ancient poetry too; for, when Mr. Pratt and I were working together on it, we came upon words and expressions which even he, who knew Samoan better than the Samoans themselves, found it hard to understand and explain except from the context and composition of the words.

The introductory stanzas seem to describe the condition of the waters before the land was called up from the deep. In fact, these lines look like a description of Chaos; Tangaloa and the Tuli alone moved on the face of the waters. If the poet who composed the opening lines had been an Englishman of our time, the critics would have accused him of trying to imitate the lines on the "Falls of Lodore."

On the original manuscript, Mr. Powell rendered a portion of this *Solo* into verse; but, in many places, I have been obliged to sacrifice his rhymes in order to make our translation approach more closely to the Samoan text.

## THE SOLO.

Le 'upu a le Tuli, 'o lea ata lea o Tagaloa-savali, ia Tagaloa-fa'a-tatupu-nu'u—

- Galu lolo, ma galu fātio'o,  
 Galu tau, ma galu fefatia'i :—  
 'O le auau peau ma le sologā peau,  
 Na ona fa'afua a e le fati :—  
 5 Peau ta'oto, peau ta'alolo,  
 Peau mālīe, peau lagatonu,  
 Peau ālilī'a, peau la'aia,  
 Peau fātia, peau taulia,  
 Peau tautala, peau lagava'a,  
 10 Peau tagatā, peau a sifo, mai gagae,  
 O lona soa le auau tata'a.

- “Tagaloa e, taumuli ai,  
 Tagaloa fia mālōlō ;  
 E mapu i le lagi Tuli mai vasa ;  
 15 Ta lili'a i peau a lalō.”

- Fea le nu'u na lua'i tupu ?  
 Manu'a tele na mua'i tupu.  
 Se papa le tai lē a o'o atu ;  
 Ma le Masina e solo manao ;  
 20 O le La se tupua lē fano ;

E tupu le vai, tupu le tai, tupu le lagi.

- Ifo Tagaloa e asiasi ;  
 Tagi i sisifō, tagi i sasaē ;  
 Na tutulu i le fia tula'i.  
 25 Tupu Savai'i ma mauga loa,  
 Tupu Fiti ma le atu Toga atoa ;  
 Tupu Savai'i ; a e muli  
 Le atu Toga, ma le atu Fiti,  
 Atoa le atu nu'u e iti ;  
 30 Ma Malae-Alamisi,  
 Samata-i-uta ma Samata-i-tai :

## THE SOLO TRANSLATED.

The word of the Tuli, which is the emblem of Tangaloa the messenger, to Tangaloa the creator of lands—

*The condition of things before  
Creation began.*

- Rollers flooding, rollers dashing,  
Rollers struggling, rollers clashing :—  
The sweep of waters, and the extension of waves,  
Surging high but breaking not :—  
5 Waves reclining, waves dispersing,  
Waves agreeable, waves that cross not,  
Waves frightsome, waves leaping over,  
Waves breaking, waves warring,  
Waves roaring, waves upheaving,  
10 The peopled waves, waves from east to west,  
Whose companion is the wandering currents.

*The Tuli speaks.*

- “ O Tangaloa, who sittest at the helm [of affairs],  
Tangaloa[’s bird] desires to rest ;  
Tuli from the ocean must rest in the heavens ;  
15 Those waves below affright my breast.”

*The lands begin to appear.*

- Where is the land which first upsprang ?  
Great Manu’a first rose up.  
Beats on [Manua’s] rock his well-loved waves ;  
On it the moon’s desired light looks down ;  
20 The sun, like statue, changeless found,  
[Darts his refulgent beams around].  
{ The waters in their place appear,  
The sea too occupies its sphere ;  
The heavens ascend, [the sky is clear] ;  
To visit [the scene] Tangaloa comes down ;  
To the west, to the east, his wailing cry he sends ;  
{ A strong desire to have a place whereon to stand  
Possesses him ; [he bids the lands arise.]  
25 Savai’i with its high mountain then sprang up,  
And up sprang Fiti and all the Tongan group ;  
Savai’i arose [I say] ; and afterwards  
The Tongan group, and the group of Fiti ;  
[Together with] all the groups of small lands ;  
80 With the home of Alamisi [the two Samatas arose]—  
Samata inland and Samata by the sea,

Le nofoa a Tagaloa ma lona ta'atuga.

'O Manu'a na lua'i gafoa—

'O le mapusaga o Tagaloa—

35 A e muli le atu nu'u atoa.

Tumau i lou atu mauga, ta'alolo ;

Tumau, Tagaloa, i mauga o Manu'a,

A e lele i lou atu luluga :

E fuafua ma fa'atatau,

40 Le va i nu'u po ua tutusa.

E levaleva le vasa ma savili ;

E lili'a Tagaloa ia peau ālili ;

Tagi i lagi sina 'ili'ili !

Upolu, sina fatu lāitiiti,

45 Tutuila, sina ma'a lāgisigisi,

Nu'u fa'aō e ā sisii :

E mapusaga i ai ali'i,

Tagaloa e'ai fa'afē'i'i.

Na fa'aifo ai le Fue-tagata ;

50 Fa'atagataina ai Tutuila,

Ma Upolu, ma Atua, ma A'ana,

Atoa ma Le Tuamasaga.

Ona gaoi fua o tino, e lē a'ala,

E leai ni fatu-mānava.

55 Logologo Tagaloa i luga,

Ua isi tama a le Fue-sā,

Na ona gaoi i le la ;

E lē vaea, o lē lima,

E lē ulua, e lē fofoga,

60 E leai ni fatu-mānava !

Ifoifo Tagaloa i sisifo,

I fetalai e tu'u titino :

" Fua o le Fue, ni nai ilo,

E totoni a'u fa'asinosino ;

65 Outou loto na momoli ifo ;

Ia pouli outou tino ;

Ia malama outou mata,

E tali a'i Tagaloa,

A e pe ā maui ifo e savalivali."

70 Fiti tele, ma lou atu sasae,

The seats of Tangaloa and his footstool.  
 But great Manu'a first grew up—  
 The resting place of Tangaloa—  
 35 After that all other lands.

*Tangaloa now raises Upolu  
 and Tutuila.*

Abide in thy mountains, these visits [and rest] ;  
 Abide, Tangaloa, on Manu'a's high crest,  
 But fly now and then to thy group in the west :  
 To measure and compare the space  
 40 Which lies between, from place to place.  
 The ocean between is long and breezy ;  
 Terrific waves affright Tangaloa ;  
 'Oh for a little coral strand !' thus he cries to heaven ;  
 Upolu, a very small bit of rock,  
 45 And Tutuila, a little stony land,  
 Are isles that thereupon immediately arise ;  
 Where chiefs [in aftertimes may] find a place of rest,  
 And gods, tho' pinched for room, have many a feast.

*The origin of man.*

And hither came down [from heaven] the peopling vine,  
 50 Which gave to Tutuila its inhabitants,  
 And to Upolu, and Atua, and A'ana,  
 Together with Le Tuamasanga.  
 The bodies only move, they have no breath,  
 Nor heart's pulsation.  
 55 [The godlike] Tangaloa learns [in heaven] above,  
 The sacred vine to gender life has now begun,  
 But that its offspring only wriggle in the sun ;  
 No legs, no arms they have,  
 No head, no face,  
 60 Nor heart's pulsation.  
 Tangaloa then, descending to the west,  
 Speaks but the word and it is done :  
 "These fruits, the product of the vine are worms,  
 But them I fashion into member'd forms ;  
 65 To each of you from above I now impart a will ;  
 Opacity must be the state of your bodies still ;  
 Your faces, they must shine, [I so ordain]  
 That they may Tangaloa entertain,  
 When he comes down to walk this earth again."

*The poet re-asserts the priority  
 of Manu'a.*

70 O great Fiti, with all thy eastern isles,



E ta'ape mauga, a e fa'atasi Mann'a tele :  
 'O Fiti, 'o Toga, 'o le Papa sese'e,  
 Ma le Masoa felesele,  
 Na pāu le lagi toe tete'e ;  
 75 Savai'i e lalau fa'ateve  
 E mamalu fua mauga ina tetele, a e le au 'ese ;  
 E āuga ia fatu-lē-gae'e i Mann'a,  
 Ia le Fatu ma le 'Ele'ele.

Fanau le Papa e faitau i nunu,  
 80 Fua selau e fua sefulu—  
 Ne'i ai se tāese.  
 'O le luai ali'i Alele,  
 'O le alo o Tagaloa ; na ta fa'ase'e.  
 O fea le nu'u na lua'i tupu ?  
 85 'O Manu'a tele na lua'i tupu,  
 E te mata-fanūa i le mata-Saua i Manu'a tele ;  
 A e muli-fanūa i Ofu ma Tufue'e.

Ifoifo i Malae-a-Vevesi ;  
 Lepalepa i Malae-a-Toto'a.  
 90 Na sao ai le alofi o Tagaloa,  
 Po 'o fono ia le alofi ;  
 A e lomalomā :—  
 " 'Ava mua Tufuga i lona alofi,  
 A e ola atu le va'a lalago !  
 95 Toe i le lagi i'a atoa,  
 A e atu le ola a Tagaloa.  
 Fagotalia le tai e Losi.  
 E tau i le lagi ona tafo'e.  
 Sā-Tagaloa i tou aofia ane,  
 100 Tou fono i le malae i lagi,  
 I Mulae-Papa ma Malae-a-Vevesi,  
 Ma Malae-a-Toto'a,  
 I Malae-Asia ma Malae-Tafuna'i,  
 I lologo ma Pule-Fa'atasi.  
 105 Malae-a-Toto'a tou fono ai,  
 I si oa mōu inā 'a'e ;  
 Pe mua va'a, pe mua fale,  
 Alaala Tagaloa ma lona tapua'i,  
 A e ifo Tufuga ma ona au tauave."

110 O ai ea na lua'i oa ?

- { And thy scattered mountains,  
 { Yet each and all [look to] great Manu'a ;  
 Fiti, Tonga, the slippery rock,  
 And the spreading Masoa,  
 Which raised again the fallen heavens ;  
 75 Savai'i, leafy like the *teve*,  
 In vain displays its lofty range ;  
 She cannot supplant the firm seed-stone of Manu'a,  
 [Whose father is] the stone, and [mother] the earth,

*Manu'a and its first king.*

- The Rock produced, and soon could show,  
 80 At least ten hundred sons—  
 Let none gainsay the truth [in unbelief].  
 Alele was Manua's first known chief,  
 The son of Tangaloa ; he wrought unrighteous judgment.  
 Where is that land that first upsprang ?  
 85 [I answer,] great Manua first arose.  
 The Saua point is its eastern bound ;  
 At Ofu and Tufue'e is the leeward end of the land.

*Tangaloa's council.*

- The gods come down to the *fono* of Confusion ;  
 They rest quietly at the *fono* of Tranquillity.  
 90 Here Tangaloa's [the builder] council was convened,  
 The council of the circle of the chiefs on high ;  
 While thus he spake, a solemn silence reigned :—  
 " Let the Builder have the first *kava* cup in his circle,  
 Then perfect will be the ship whose keel is laid !  
 95 To heaven's disposal leave all fish besides,  
 But offering unto Tangaloa made must be bonito.  
 Let fisher Losi ply his craft the wide seas o'er,  
 But offer unto heaven the choicest of his store.  
 And ye of Tangalon's race, when ye desire to meet,  
 100 May make the heavens your noble council seat ;  
 Or *fono* of the Rock, or where Confusion reigned.  
 Or peaceful *fono*, which Tranquillity is named ;  
 The *fono* of Asia, the *fono* of Assembly,  
 Or of Lolonga, or Pule-Fa'atasi.  
 105 At *fono* of Tranquillity your councils you must hold,  
 When ye build ship or house ;  
 But whether ship or house be first, [this is my will],  
 In heaven will Tangaloa sit at peace with his peers,  
 But the Builder and his workmen will come down."

*Confusion and strife.*

- 110 Pray, who was first a work so honoured to begin ?

Na lua'i va'a Tui-Manu'a.  
 Na fa'aifo le fale Tufuga—  
 O le fale Tufuga e taomana,  
 A e toatasi le fatamānu.

115 Fa'aifo le atua gau-aso ;

Sătia si o'u ta fale ua ato.  
 O !!

#### NOTES.

Line 1.—The title of this poem in the original is '*O le Solo o le Va.*' Now *va* means 'a space between two objects, variance, confusion.' I cannot help thinking, both from the meaning of the word *va* and from the scope of the opening stanzas, that there is here a parallel to the Mosaic account of the first acts in the creation of the world ; for this *solo* shows an antecedent state of chaos, in which the waters are surging about ; there is 'a space between,' *ra*, which (Gen. i. 6), 'divides the waters from the waters,' for the Tuli (lines 12-14) flies away from the 'lower waves' of the ocean to Tangaloa's seat above. Then, in the poem, after the creation of Manu'a's land the heavens grow up (line 21) ; the moon first looks down benignly on the land (line 19), and then the sun ; the waters and the sea occupy their appointed sphere. Tangaloa comes down and calls for other lands (line 24) ; then, much later, he creates mankind (line 65). Now, in Genesis, the heaven and the earth are first created, and the waters long continue to sweep over the face of the earth. A firmament, the lower sky which we call the heavens (*lit.*) 'that which is lifted up,' is placed between the upper and nether waters ; the seas retire into their place, and various portions of the dry land appear ; later on the sun and the moon are made to shine on the earth ; then, after fish, fowl, and beast, comes man, the last act of creation.

The view which I here take of the application of the Samoan word *va* is confirmed by the word *pada* in the Motu language of New Guinea ; *pa-da* is the same root-word as *va*, and means 'the space between earth and sky.'

*Tuli* or *Turi* is a common bird in Polynesia ; it is the *Charadrius fulvus*, the Golden Plover of Australia also. Every family in Samoa has its own tutelary animal—its *aitu*—a pigeon or some other bird, a fish, &c. This *aitu* is specially revered by the members of the family from generation to generation, and none of them will ever mention its name. A convert renounces heathenism by publicly destroying his *aitu*. The spectators stand by, expecting that he will immediately fall down dead.

It is an odd coincidence that some of the Australian blacks connect this plover with the acts of creation. The tribe at Lake Tyers (Victoria) call the grey plover *bunjil borandang*. Now *Bunjil* is the Victorian name for the Creator of all things, and the verb *bunjilliko* means to 'make, fashion, create.'

The Tagalas of the Philippine Islands believe that, at first, there was only sky and water, and between these flew a glade which, being weary and finding no place to rest, made variance between the water and the sky ; the sky (*cf.* Tangaloa's action here) then loaded the water with many islands ; and so the glade got rest.

The first to own a ship was great Manu'a's king ;  
 This errand brought the Builder's people down,  
 A clan of workmen as ten thousand known,  
 With architect-in-chief but one alone.

[The tradition goes on to say that the workmen next proceeded to build a splendid house for the king of Manu'a, without first consulting Tangaloa. The god, therefore, descended in anger and destroyed the buildings, scattering the builders. The myth accordingly ends with these two lines:]

115 {The rafter-breaking god came down ;  
 { [With wrath inflamed and angry frown ;]  
 { Alas ! my building all complete,  
 { Is scattered in confusion great.

Tangaloa is the chief god of the Polynesians.\* In this poem, line 90 and elsewhere, he is represented as a quiescent god, the origin and cause of all things. In these respects he resembles the Indian Brahṃā. Tangaloa loves absolute rest and peace (line 108). Although his abode is in the heavens, he intervenes in the affairs of men (lines 64 and 115) ; in his active manifestations he has many forms, as, *Tagaloa fa'a-tutupu-nu'u* : 'Tangaloa who makes (*fa'a*) the lands (*nu'u*) spring up (*tutupu*)' ; *Tagaloa savali* : 'Tangaloa who walks,' that is 'the messenger,' 'the ambassador' ; *Tagaloa totonu* : Tangaloa who puts everything 'straight' ; *Tagaloa lē-fuli* : Tangaloa the 'immovable' ; *Tagaloa asi-asi-nu'u* : Tangaloa the 'visitor of lands,' 'the omnipresent.'

10.—The peopled wave. It is hard to understand what that means, although it is the translation given to me. In the original, *tagata*, which is a noun meaning 'men,' 'mankind,' is evidently used as an adjective to describe the waves in another of their aspects. I think it would be better to give to *tagata* a verbal transitive meaning as in lines 49 and 50, and to translate *peau tagata* as the 'peopling waves,' referring to the fact, so common in Polynesia, that the waves and storms have often driven canoes with their living freight of men and women from one island to another, and have thus contributed to the 'peopling' of these islands. But probably, after all, the word *tagata* in the manuscript may be a mistake for some other word.

11.—'Wandering current' here seems to be the great equatorial current which crosses the Pacific from east to west.

13.—Desires to rest. The word *mūlolo* means 'to rest absolutely,' 'to be quiescent,' but *mapu*, in the next line, means 'to rest from work,' *sc.* here, from the work of creation. The Tuli is the bird through which Tangaloa is represented when he works—the *ata*, 'shadow' or second self of Tangaloa.

17.—'Great Manu'a' (for Manuka) is not 'great' because of its size, but it is 'great' in importance as the first resting-place of the Polynesian race ; like the

\* This statement requires some qualification. The Maoris of New Zealand form a not inconsiderable portion of the Polynesian race, and yet Tangaroa with them is by no means their chief god. As with the Hawaiians, Tane was the principal Maori god, though in later years Tangaroa—or, as they call him, Kanaloa—has taken the first place. *Vide* Fornander.—EDITORS.

Delos of Ancient Greece, it is the sacred hearth-stone of the race. The Manu'a cluster, in the east of the Samoan group, consists of three rocky volcanic islands, Taū, Ofu, Olosenga; of those Taū is the largest, and is about eight miles long.

18-19.—The moon; the sun. The Polynesians, like the Gauls and some other ancient nations, gave precedence to the moon, and counted by nights, not by days. The sun, they say, is changeless like a statue, and every day is very much like another; whereas the moon changes, and they can reckon time by its phases.

21.—The waters here are *vai*, 'fresh water,' and in the next line *tai*, 'salt water,' is the sea. The poem thus makes a distinction between *rui*, the waters 'above the firmament' (Gen. i.), and *tai*, the waters below; the space between is *le va*. The science of this passage seems to be correct enough; for as soon as the sun (line 20) sends his hot beams on the ocean, vapours arise and form reservoirs of fresh water in the clouds above.

22.—To visit. Here Tangaloa becomes *Tagaloa-asiasi-nu'u*: 'Tangaloa the visitor of lands.'

24.—A strong desire. The mere desire creates the object desired. See also lines 43, 46. One of the Indian Upanishads says, "The Primeval Being saw nothing but himself in the Universe, and said 'I am I.' He felt no delight, being alone; he wished for another, and instantly became such; he caused himself to fall in twain, and thus became husband and wife."

25.—High mountain. There is on Savai'i, a lofty mountain called *Mauga-loa*.

27.—Arose Savai'i. A Samoan poet will always maintain that the Samoan islands came into existence before all others.

28.—The Group of Fiti. Here I observe that the Fijis, which are Melanesian islands, are included in Tangaloa's realm, and there he dwells as well as in Samoa. This is quite in harmony with statements made in other Samoan poems. In one of these, Tangaloa in anger, changes the colour of two of his sons; the one he makes brown and the other black.

30.—Alamisi; the two Samatas. The two Samatas are now villages on the south side of Savai'i; at the west end of the island is the descent of Sā-Fe'e, the Samoan Hades. Alamisi is another place on that island; the word means a 'land-crab,' but the Samoans have a tradition that *alamisi* was a quadruped brought down from heaven for them to feast on long ago.

32.—His footstool. Warriors sat on a wooden stool, and an armour-bearer carried this about for their use when required.

33.—Manu'a first grew up. All the legends agree in giving priority to Manuka, and its bards continually assert this priority (cf. line 72); 'thy mountains' are the mountains of Manuka.

38.—'Thy group in the west' may be Fiji.

39.—To measure the space. It was the duty of Tangaloa, as the great 'artificer' (line 114) to see that the islands were all at their proper distances from each other, and that everything was in order. By a poetical ellipsis, line 41 implies that he is flying towards the west, and describes his experience while so doing.

44-45.—Upōlu and Tutuila are two of the larger islands of the Samoan group.

47.—A place of rest. 'Rest from toil,' *mapusaga*.

48.—Tangaloa, pinched for room ; i.e., the islands are too small for the dignity and the convenience of the gods. At all feasts the gods received the first share of the food and the drink.

49.—The peopling vine. The 'vine' here is a native climbing-plant, for which the general name is *fue* ; it is called 'peopling' here because it is connected with the origin of mankind. The Samoan tradition asserts that from this vine came the worms or maggots which ultimately were turned into men and women. It is described in this passage as *fue-tagata*, lit. 'the mankind vine,' and one variety of it is called by the Samoans *fue-sā*, the 'sacred *fue*.' In another legend, the *fue* is represented as the special gift of Tangaloa ; he caused it to be brought down from heaven and set in a place exposed to the sun ; there 'it brought forth something like worms, a wonderful multitude of worms' ; these he fashioned (see note 64, *infra*) into men and women.

I think that the *fue* bears some relation to the sacred *soma* plant of India, or its more modern substitutes. Like the *soma*, the *fue* is a creeper and climber, and is a sacred plant ; one variety of it in Samoa is a *Hoya*, and this belongs to the same natural order, the *asclepiads*, as the *Sarcostemma*, which is generally considered now as the nearest approach to the original *soma*. Another variety of the *fue* is full of a refreshing juice which the natives drink ; so also the *soma* juice was used as a drink in the Vedic sacrifices. The *soma* had reference to the generative power of the sun ; so also the *fue* in the Samoan legend here. The word *soma* comes from the Sanskrit root *su*, 'to bear, bring forth, squeeze out juice,' and from it *suta* means, 'a son, a daughter, children' ; so also the Samoan word *fue* is allied to *fua*, 'to produce fruit,' *fua*, 'fruit, a child.'

In New Britain *toto* is a strong climbing vine and a *Hoya*, like the *fue*. It is the 'Sun-nooser.' Like the *asclepiads*, too, it has large fleshy flowers.

51.—*Atua*, *A'ana*, *Tuamasanga*, are the three districts of the island of Upolu.

61.—To the west. The god comes down on the declining rays of the sun.

62.—One word. *Fetalaiga*, in the text, means a decisive decree spoken by one having the highest authority ; it is a word which none but chiefs may use. With this compare, 'Let there be light, and there was light.'

64.—I fashion, *totosi*. This word corresponds with the meaning of the French verb *tailler*, 'to fashion,' for it means 'to cut and shape into form and limbs.'

65.—A will, *loto*, which is 'the heart and inward parts' ; this, as in the Homeric age, was taken to be the seat of the affections and desires.

66.—Opacity, &c. Literally, 'Let your bodies be darkness ; let your eyes (face) be light.' *Mata*, 'the eye, the face,' comes from a root which means 'to shine.'

69.—To walk this earth. Here Tangaloa becomes *Tagaloa-savali*, 'Tangaloa the walker.' See note 1, *supra*.

70.—O Great Fiti, *Fiti tele*. The Fijians themselves call this island *Viti levu*, 'the great Fiji.'

71.—To great Manu'a look. That is, they cannot overshadow the importance of Manuka. See note 6, *supra*.

72.—Slippery rock. There is such a rock on Tutuila ; boys slide on it.

73.—The spreading *masoa*. The *masoa* is the arrowroot tree of Tahiti, found there and on all the other islands. As it grows, its leaves spread out like the

surface of a round table ; hence the fable that it was by the growth of a prodigious tree of this *Tacca* genus the heavens were raised aloft. Can the sacredness of the Dodonean oak and the Norse *ygdrasil* have originated in some such idea as this ? *Masoa* seems to be used here as a synonym for the name of some one of the islands of the Pacific.

75.—Leafy like the *teve*. The *tere* is also a variety of the arrowroot tree ; but the root of it is so acrid that criminals are compelled to bite it as a punishment. The bite causes severe blistering of the lips and mouth.

77.—The firm seed-stone, *fatu lē gae'e*. *Gae'e* means 'to move,' as a stone is moved by means of a lever ; *lē* is the negative 'not' ; and *fatu* is 'the hard stone of a fruit, the kernel.' The whole expression here suggests the idea that Manuka had a fruitful seed dropped into its bosom, which sprang up and became a mighty tree, spreading its branches into all the islands of the Pacific. This seed-stone represents the first ancestors of the present population of Eastern Polynesia. The notion that mankind first came from eggs or seeds is a very ancient one.

*Fatu*, as an adjective, means 'hard' in contrast with the rest of the fruit around the kernel, which is soft. The word *fatu* is quoted as a proof that the Polynesians are of Malay origin, for the Malay word *batu* means 'hard.' But on the same reasoning the negroid natives of New Britain and the Duke of York island must also be Malays, for they say *wat* 'a stone,' and *pat-ina*, the 'hard seed of a fruit' ; and the Melanesians of the New Hebrides must also be Malays, for the Aneityumese say *inhat* (i.e., *in-fat*) for 'stone,' and the Eromangans say *nevat* (i.e., *ne-fat*), the *in* and *ne* being merely demonstrative prefixes. I observe also that the New Hebrideans treat 'stone' as a word of their own, for they give to it the prefix which belongs to words used as nouns in their own languages. And the same word is found in New Zealand ; there *whutu* is 'hail,' 'the pupil (i.e., kernel) of the eye,' and *ko-whatu* is 'stone.'

79.—The Rock. How the Samoans came to regard 'the rock'—a hard parent—as their first progenitor, I cannot tell, possibly from their having lost the meaning which *papa* originally had in the language of their ancestors. At all events in the genealogy of the kings of Samoa, the very first words are 'Papa-tu (standing-rock) married Papa-ele (earth-rock) and their son Ma'a-ta'anoa (loose-stone) married Papa-pala (mud-rock).' I suppose man has always been regarded as 'of the earth earthy.' But in the mythology of the Hervey islanders,\* 'Papa' is a woman, the last of the primary gods. Her name means 'foundation,' and that is more appropriate here than 'rock' in Samoan.

82.—Alele. His story is given in another myth ; he was a perverter of justice, for he was a plunderer ; hence the expression here 'pretence of justice,' which literally means 'he caused the blows (of justice) to glance aside.'

88.—*Fono* of confusion. I have used the Samoan word *fono* here and in other lines simply because I can find no word in English to convey the idea concisely. In the text the word is *malae*, and means 'a place where assemblies of the people are held.' Every village had a *malae* or open space where the villagers came together for public purposes, but only certain places had the right to hold a *fono* or general assembly for the discussion of weightier matters. In such place-names as *Malae-Alamisi*, the word *malae* corresponds in its use to the Latin *Appii-forum*, and the English *market-Bosworth*.

\* As also in New Zealand.—EDITORS.

91.—The council. *Fono* is the word for a council of the gods or of chiefs; *alofo* is 'a circle of chiefs.'

92.—Solemn silence. Literally: 'but (they were) very quiet.' Compare with this the Homeric councils. In Samoa it is highly unseemly to disturb a *fono* by any noise; see the myths about Fanonga and Pava.

93.—Let the Builder. Tangaloa is here called *Tufuga*, 'the carpenter,' 'the builder.' *Tufuga* is not now a word of dignity; it would not now be applied to a chief, much less to a god. This fact, and other similar words in the poem, go to prove its antiquity.

India too has degraded the 'Carpenter'; but in early Indian story there was a famous race called the Takshakas or 'builders,' and although at the present time artisans have a low place in the community, yet in some parts the carpenter still has special religious privileges and functions. Sakya Muni's own hymn on becoming a Buddha says: 'I must travel if I do not discover the Builder [God] whom I seek. Painful are repeated transmigrations; I have seen the Architect [and said], "Thou shalt not build me another house; thy rafters are broken; thy roof timbers scattered; my mind is detached; I have attained to the extinction of desire."'

Kava cup. This is the beverage so well known in many of the Pacific Islands. It is made from the roots of *Piper methysticum*. See other myths and other sources of information about it. The first kava cup: a first libation to the gods at a feast was an almost universal custom.

At great feasts in Polynesia, the proper ritual is this: The kava drink having been prepared in the usual way, the official cup-bearer approaches the bowl which contains it, puts in his hands and with his fingers lifts the fibre from the liquid, and so drains it; he then calls out the name of the god, either Tangaloa or some local god, to whom the first libation is made; he next carries the cup to the chief who of those present is highest in rank, and so in succession to the others. With this compare the office of Ganymede and the libations of the gods both in Greece and Rome.

94.—Whose keel is laid. To the Polynesian islanders canoe-building is the most important of all architectural achievements; and so they will prosper in it, if they have first shown, by libations, due reverence for the gods.

96.—Must be bonito. Tangaloa here claims the bonito as his favourite fish; and the fishers, if they wish to secure his favour and get prosperity, must show him respect by offering a bonito as first-fruits as soon as they come to land. Any neglect will bring disaster.

97.—Fisher Losi appears in other Samoan legends. He is the foremost of his craft.

99.—Tangaloa's race, *Sū-Tagaloa*. There were numerous chiefs in Samoa who bore the name of Tangaloa and claimed descent from him, and yet none of them were 'high chiefs.' Cf. the Homeric 'Diotrephées basiliées.'

104.—Asia. The name Asia or Atia occurs also in the traditions of the Rarotongans, for they say that their ancestor-land was in Atia. Where was Atia?

Mr. Ella's discovery (see the last No. of this Journal) that *avaiki* in the Mangarevan dialect fifty years ago meant 'down,' 'below,' points to the West (Samoan *gaga-ifo*, *sis-ifo*) as the original fatherland (Hawaiki) of the Polynesians.

109.—His workmen. Tangaloa, in other myths, is said to send down these workmen to do his behests.



114.—Architect-in-chief. In the building of a house or a canoe there is always a 'chief architect' to give orders and to superintend the work. The real meaning of *fatūmanu* in the text here is 'scaffolding.'

It is much to be regretted that the Rev. T. Powell did not write down here the rest of this interesting *solo*. The substance of the lines omitted is given just as I found it in his manuscript.

115.—The rafter-breaking god. Tangaloa destroys the main beams (*aso*) of the roof, and thus the whole building falls. Cf. note 93, *supra*.

116.—Alas! is scattered, &c. This is the exclamation of the king on seeing his house destroyed. Samoan recitations end with a long-drawn *O-o!* from the mouth of the speaker.

### III.

#### LE FOA-FOAGA.—THE CREATION.

INTRODUCTION.—This brief song (*solo*) appears to be a fragment, but it was given in this form by Rapi-sa-Soatoā of Fitiuta (Manu'a) in 1870. I place it here because it corroborates the *Solo o le Va* as to the origin of man. The unartificial way in which it refers to the contents of that and other Samoan songs as well-known things is also to me a proof that both they and it are genuine. As usual, the allusions in it are not manifest to us without some interpolations in the translation. As usual, also, the poet magnifies the priority of Manu'a—because there the first canoe was made, spirits and men had their origin, the kingly dignity was first established, and the *senga* parroquet had its first abode.

#### 'O LE SOLO I LE FOA-FOAGA.

- Fa'aifo lalago 'o le Folasa.  
 Na ta i-fea le luai va'a?  
 Tonusia lalago 'o le Folasa.  
 Na ta i-fea le luai va'a?  
 5 Tupu se aitu, tupu se tagata.  
 'O Li'a ma Li'a le luai tui.  
 Gasalo ao i Luluga,  
 Ia Tui-Toga ma Tui-Manu'a,  
 Pea foi le Tui-A'ana,  
 10 'O le tui-fa'atu-lalo-fata.  
 Fa'avā fua Atua ma A'ana  
 [Ia] le tama a le ilo ma le fu'e-sā.  
 A e tupu le sega i Manu'a na,  
 E fa'avā fua lo ta Manu'a,  
 15 A e tupu le sega i Fiti-uta.—O!

#### THE SOLO TRANSLATED.

The props of Le-Folasa's canoe came down [from heaven].  
 Where did they cut the first canoe?  
 The props of Folasa's canoe were set upright.  
 Where did they cut the first canoe?

- 5 ['Twas where] a spirit-god grew up, a man grew up.  
 Li'a and Li'a were the first princes.  
 [Thence] the kingly dignity passed on to Luluga,  
 To Tui-Tonga and Tui-Manu'a,  
 And so also to Tui-A'ana,  
 10 Who is *tui-fa'atu-lalo-fata*.  
 In vain Atua and A'ana are rivals [with me]  
 [About] the child of the worm and the *fue-sā*.  
 But [certainly] the *senga* first grew up in Manu'a.  
 In vain do they set up rivalry with our Manu'a,  
 15 For the *senga* grew up in Fiti-uta [of Manu'a].—O!

## NOTES.

1.—Props of canoe, *lalago*; also 'a chief's bamboo pillow.'

3.—Set upright. Preparations were made for the building of the first canoe. In the *Solo o le Va* (q.v.) the builders are said to have come down from heaven.

Folasa, a famous prophet (*i'ite*). See other myths, such as that about Mali'etoa and the *senga* bird.

5.—A spirit-god, *se aitu*. In another myth—that about Valua and Tiapa—both spirits (*aitu*) and men are said to have first gone forth from Manu'a; line 2 says, "*Folau aitu, folau tagata*."

6.—*Li'a* means 'a chief's dream, a vision.'

7.—Kingly dignity, *ao*. See the myth about Ali'a-tama. *Luluga* here may mean 'to the west, westwards.'

10.—*Tui-fa'atu-lalo-fata*, 'the-prince-who-causes-to-stand-under-the-palmsquin'—a special prerogative of his dignity. Cf. Egyptian and Eastern kingly processions, with attendant bearers of the *fata* and fly-flappers. Another emblem of authority in Samoa was the *to'o-to'o*, a staff or rod, perhaps five feet long, carried in the hand.

11.—Atua and A'ana are districts of Upolu. The poets there try to dispute the priority of Manu'a, but in vain; so says this *solo*.

12.—The child, &c. The first men were the progeny of the *fue sā*, 'the holy bindweed,' which produced worms, afterwards fashioned into men. See the *Solo o le Va*.

13.—The *senga*. See the myths about this bird. It is a pretty little migratory parroquet in these islands.

15.—Fiti-uta, 'inland Fiji,' is in the little island of Taū of the Manu'a Group.

## IV.

## VAVAU AND HIS FAMILY.—A TALA.

*Vavāu ma Sā-Vavāu.*

INTRODUCTION.—This story is about one of the ancients—one of the founders of the Samoan race; for *vavāu* is 'ancient,' and *sā*, as a prefix, means the family of the person named. *Sā-Tagaloa*, for instance, means the children and descendants of the god Tangaloa. Vavau was one of these; and so, when Tangaloa in high heaven saw men on earth below quarrelling and fighting, he sent down his son Vavau to show them how to live at peace; but in this errand Vavau failed, and Tangaloa in anger expelled him from the heavens. So Vavau and his family had to depart. The story then goes on to tell the names and some of the achievements of the sons, several of whom figure in our Samoan myths. It ends with a list of the descendants of Tangaloa himself in the Tangaloa line.

## THE TALA TRANSLATED.

Tangaloa was the chief god—the god of the sky. There were were many Tangaloas, (but) the principal one is Tangaloa-sisila, 'the keen-eyed.' The keen-eyed Tangaloa looked down on the world; it was bad. They were fierce to one another. Then Tangaloa-sisila said to Vavau his son that he would send him down to show them the *Malae-a-toto'a*. Then he went down. He did not show the *Malae-a-toto'a*, but he showed the *Malae-a-ʻVevesi*. Then Tangaloa-sisila was angry, and Vavau and the Sā-Vavau were driven down. Then said Vavau, 'I was made a sacrifice; I am taken for Tingilau, the sister of the man that has the daily offering.' Tingilau is the sister.

2. Tutu and Ila were people of the dispersion of the Sā-Vavau; they two reached A by swimming, and their child Salaia was born there. Another person of the dispersion of the Sā-Vavau is Au-au. He came down and got to the grove of *toi* trees; hence his name Le Au-au-ulu-toi. Au-au went to bathe in the fresh water which the birds frequented. Then he gave directions to kindle a fire, (for) he was about to call to the birds to fall down; and they fell down; hence his name Au-au-māna.

3. Another man of the Sā-Vavau was Le Mana: he was the child of Le Mana. He and his son Folasa went down from the sky. Then Folasa took to wife Maia, a woman of the Folasa line. Then Maia bore to Folasa Uli and Ma'o, the spirit-gods of Atua. Another man of the dispersion of the Sā-Vavau was Tapu-a'au. Fasi was married to Tapu-a'au and bore to him their (two) sons, To'o-uta and To'o-tai. The Fe'e was the spirit-god of Tapu-a'au. Then the Fe'e became a spirit-god of A'ana. Sangatēa was another of the dispersion of the Sā-Vavau. Sangatēa went down to Apolima. Sangatēa took to wife Tava'e-lua-lanu and Sina-lua in foreign (parts). Then Tava'e-lua-lanu

bore to Sangatēa (a daughter) Sina-ofu-fanga. This was the word of Vavau and Sā-Vavau—'Cover things up because of Tangaloa the keen-eyed.'

4. This is the genealogy of the chief spirit Tangaloa: Tangaloa is 'the immovable,' and his son was Tangaloa 'the keen-eyed.' The son of Tangaloa-sisila was Tangaloa langi; his son was Tangaloa-ulu-tua-tua; his son was Tangaloa-pu'u; his son was Tangaloa-asi-asi. The son of Tangaloa-asi-asi was Tangaloa-soli-soli-nu'u; his son was Tangaloa-fa'a-ofu-nu'u; his daughter was Mai-u'u-le-apae (Moi-u'u-le-Apai); her sister was Le-Senga.

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NOTES.

1.—A *tala* in Samoan is a story given in prose; hence the late R. L. Stevenson was called *tusi-tala*, 'story-writer,' by the Samoans. A *solo* is a poem on some lofty subject, but without metre or rhyme.

Was the chief god; '*aitu sili*.' *Aitu* is only one of the spirits of the lower order, not an *atua* or high god. The Tangaloas in this myth are all inferior deities, except Tagaloa-lē-fuli, 'Tagaloa the immovable'; and Tagaloa-i-le-langi, 'Tagaloa of the sky,' who seem to have got into low company here.

*Sisila*, 'to look steadily, to see'—a chief's word; reduplicated, it is *silu-sila*, 'looked down,' as in next clause.

World; '*lalo-lagi*'; lit. 'under-the-sky.'

*Vavau* means 'ancient,' 'lasting ever.' Sā-Vavau is the 'Vavau-family.' *Malae-a-Vavau* is a village on Tāu, named from them. For '*malae*,' see note 88 in Myth ii.

'Son' all through this myth is *atalii*, 'the son of a common man'; not *alo*, 'the son of a chief.'

The *Malae-a-toto'a*, 'the *malae* of tranquillity,' and the *Malae-a-Wevesi*, 'the *malae* of disturbance or confusion,' are mentioned in lines 101 and 105 of Myth ii., the *Solo-o-le-Va*.

2.—*Tutu* and *Ila*; thus they account for the name of the island Tutuila. Dispersion; *ta'apega*, that is, 'their expulsion.'

'A' is a place a little to the west of Aoloau. *Sala-ia* means 'fined, punished.'

*Toi* is the *Alphitonia excelsa*; 'grove' is *ulu*; '*au-au* means 'to swim about'—a chief's word.

Frequented; '*lele ane*'; *lele* means 'to fly.' Call; *valau*, 'to call, to give directions.'

Fell down; 'an instance of *mana*, miraculous or supernatural power'; hence his new name.

3.—From the sky. The word here is *i* 'to,' which seems to be a mistake for *ai*, 'from.' Line.—*Atu*, 'a row,' 'a series.'

*Uli* is 'black,' and *Ma'o* is the name of a tree. *Ma'o-ma'o* is a kind of bird; the Samoans do not like to hear this bird's cry; they say, 'Don't provoke the bird; its cry will bring rain.'

Their (two) sons. *A la tama*, that is 'the sons of them two.'

*To'o-uta*, &c. *To'o* is 'a perch'; *uta* is 'inland'; and *tai* is the 'sea.' *Fe'e* is the 'octopus.' *Sā-le-Fe'e*, 'the family of Fe'e,' is a name for the Samoan Hades.

Apolima, a very small island, about two miles in circuit, off Upolu.

Tava'e-lua-lanu, 'the frigate-bird of the two lagoons'; *lanu* is a lagoon of fresh water, often on the top of a mountain, filling an extinct crater. There is one such in Savai'i and another in Upolu.

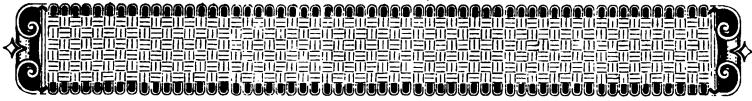
Foreign; *papālagi*, 'bursting (through) the sky.' White men are called '*papalagi*' on the islands, because their ships seem to burst through the sky.

*Sina-ofu-faga*. '*Ofu* is a 'garment,' and *faga* is a 'net.'

4.—Tangaloa. Some of these epithets are foolish enough; *ulu-tua-tua* is 'thick head'; *pu'u* is 'dwarf'; *asi-asi* is 'visiting'; *solī-solī-nu'u* is 'trampling on lands'; *fa'a-ofo-nu'u*, 'causing to bestow lands.' For this last one I prefer to read *fa'a-nofo-nu'u*, 'causing lands to be dwelt in.'

*Moi-u'u-le-Apai*; *Le Senga*; *Sangatea*. See myths under these headings.





## NOTES AND QUERIES.

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### [96] Funafuti Atoll, Ellice Group.

We have received from the author, Mr. Charles Hedley, a very interesting little book of 71 pages, descriptive of the above island. Mr. Hedley gives a brief description of the whole of the Ellice Group, and then deals with the Zoology, Botany, Ethnology, and general structure of Funafuti. The inhabitants are probably Samoan in origin, with an admixture of Tongans. Mr. Hedley gives several of the local traditions as to their origin. The island—like so many others in that part of the Pacific—appears to have suffered from ancient times by the warlike incursions of the Tongans, who came in fleets of canoes and destroyed great numbers of the islanders, taking back slaves with them. The Worship, Burial, Domestic Life, Cultivations, Fishing, Hygiene, &c., are described at some length. Mr. Hedley is to be congratulated on having brought together here a large amount of interesting and valuable information on a little-known island. More books of this nature are wanted regarding other islands of the Pacific.—EDITORS.

### [97] In Ancient Maori Land.

We are in receipt of a copy of a little book bearing the above title, written by our fellow member, Mr. Elsdon Best. The author has collected together here many notes of an historical character pertaining to Tuhoe-land and the Rangitaekei Valley, together with several of the old traditions retained by the *tangata-whenua*, or aborigines of those parts. These are well worth preserving, as they differ much from traditions collected in other parts, and tend to throw light on the original people found here by Maoris from Hawaiki. The pamphlet is published by Mr. F. F. Watt, of Rotorua. We advise our members to secure a copy.—EDITORS.

### [98] Phallic Cult.

Will any of our members supply information as to whether they have ever noted anything of this nature amongst the Maoris? There are strong reasons for believing that something akin to this ancient form of worship existed amongst the *tangata-whenua* of New Zealand.

### [99] Easter Island Inscriptions.

Has Dr. Carroll, of New South Wales, published any work on the hieroglyphical writings found at Easter Island? and is the connection of the former inhabitants of that isolated place with those living on the mainland of America fully established thereby? This question is rendered of greater interest from the fact that the inhabitants of Easter Island, when first noticed by European navigators, were found to be Polynesians, and closely allied to the Maori of New Zealand.—TAYLOR WHITE.

[Perhaps Dr. Carroll himself will answer Mr. White.—EDITORS.]

[100] "Ka pou-tu-marō te Ra."

Prescott, in the "History of the Conquest of Peru," page 54, says, "The period of the equinoxes they determined by the help of a solitary pillar or gnomon, placed in the centre of a circle, which was described in the area of the great temple, and traversed by a diameter that was drawn from east to west. When the shadows were scarcely visible under the noontide rays of the sun, they said that 'The god sat with all his light on the column.' " Different races of mankind may no doubt arrive at similar conclusions or trite sayings without any direct intercourse between such people, and especially when remarking on natural objects; yet I would ask for a literal translation of the sentence *Ka pou-tu-marō te Ra*, used by the New Zealand Maori to denote "mid-day." Dr. Shortland, in "Traditions and Customs of the New Zealanders," page 222, gives the translation as "the sun stands upright as a post." It seems to me that certain of the words in the Maori might be rendered otherwise, and so have a closer similarity to the Peruvian saying quoted above. *Ra poupou* is another term denoting "mid-day." (?) Twenty-fourth day of the moon: *He Tangaroa oroto. He ra pai raua. He aho poupou.* (?)—Ancient Calendar.—TAYLOR WHITE.

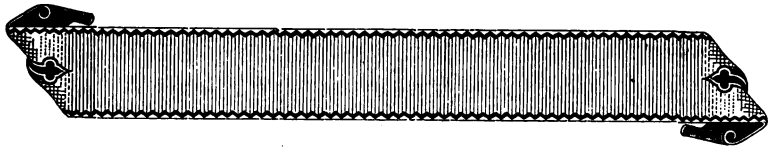
[We think, in this case, that *pou* is the verb "to gush forth, to set down"; in fact, to descend directly perpendicularly. Ex.: "*Honai kua poua he wai kei aku kamo*"—Waiata. *Katahi ka poua nga kai. Tu-marō* means "upright, straight"; hence the expression seems to mean, "The (rays of the) sun are perpendicular." *Aho* has also the same meaning as "direct line" (as in *aho-ariki*, the direct first-born line of descent), and in conjunction with *poupou*, i.e., *aho-poupou*, seems to refer to the perpendicular rays of the sun.—EDITORS.]

#### THE LATE SIR J. B. THURSTON, K.C.M.G., F.R.G.S.

We regret to announce the death of another of our members, in the person of His Excellency Sir J. B. Thurston, K.C.M.G., F.R.G.S., Governor of Fiji, who died at sea on the 8th February, 1897, whilst on his way from Fiji to Melbourne. Sir John had been suffering from illness for some time, and was on his way to Melbourne to seek medical advice. Our late member took a considerable interest in our proceedings, and has contributed some notes to the Journal. He was one of those capable administrators to whom the Empire owes so much.

#### THE LATE PROFESSOR HORATIO HALE, M.A., F.R.S.

The Polynesian Society sustains another severe loss in the death of one of its most learned and highly respected honorary members. Professor Hale was born in 1817 at Newport, N.H., and graduated at Harvard in 1837. He was the distinguished ethnographer and philologist of the United States Exploring Expedition to the Pacific under Commodore Wilkes in the early forties, and since that time he has occupied an almost unique position as a collector of languages and mythologies in North America. His eighty years of life have been filled with labour and honour, and from no part of the world will come more sincere expressions of regret than from his friends in New Zealand.



## PROCEEDINGS OF THE POLYNESIAN SOCIETY

FOR THE QUARTER ENDING 31st MARCH, 1896.

A MEETING of the Council was held in Wellington on the 15th January, 1896.

The following new Member was elected :

258 Dr. Benedict Friedlaender, Regenten Strasse 8, Berlin

The following papers were received:

147 Kome-tara, by Te Whetu

148 Parahia, a *Taniwha* Story, by W. H. Skinner

A MEETING of the Council was held in Wellington on the 4th March, 1897.

The following new Members were elected :

259 Arthur Turner, Chatham Island

260 G. P. Castle, Honolulu

261 J. H. Bettany, Marton

262 Craig Maginnis, Nukualope, Tonga

263 T. S. Lambert, Wellington

The following papers were received :

147 The Maori Tribes of the East Coast. Part v. W. E. Gudgeon

148 Notes on "The Whare Maori." A. T. Ngata, M.A.

149 Notes on "O le tala ia Taeme ma Na-fanua." Rev. S. Ella

150 Marriage and Death Customs of the Morioris. A. Shand

151 Palolo, in the Samoan Islands. Rev. J. B. Stair

152 Notes on various subjects. Taylor White.

It was decided that the price of back numbers of the Journal should be 2s 6d in future.

The following books, &c., were received :

524 *The Queen's Quarterly*. Vol. iv, part 1

525 *The American Antiquary*. Vol. xviii, part 6

526 *The Geographical Journal*. Vol. ix, part 1

527-29 *Revue mensuelle de l'École d'Anthropologie de Paris*. September, November, December, 1896

530-31 *Journal Royal Colonial Institute*. Parts 1 and 2, 1897

532 *Journal Royal Geographical Society of Australasia*, N.S.W. Branch. Vol. vi, part 3

533 *Études d'Ethnographie Préhistorique*. Ed. Piette.

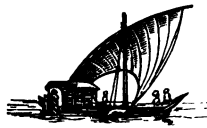
534 *Records of the Australian Museum*. Vol. iii, part 1



- 535 *Bulletin of the Geological Institute of the University of Upsala.* Vol. ii, part 2
- 536 The Atoll of Funifuti, Ellice Group. By C. Headley
- 537 *Plakaatboek.* 1602-1811. Batavian Society of Arts.
- 538 Note on the Ancient Geography of Asia. By Nobin Chandra Das, M.A.  
Buddhist Text Society of India
- 539 *Proceedings of the Buddhist Text Society of India.*
- 540 *The Torea.* November 29th, 1896, to February 6th, 1897
- 541-2 *Na Mata.* January-February, 1897
- 494 *Mittheilungen der Anthropologischen Gesellschaft in Wien.* Band xxvi, 4-5

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**Notice to Members.**—Those members who have not forwarded their subscriptions are requested to do so at once, and so save the great trouble of sending out circulars, for which the Secretaries have no time.





## TE REHU-O-TAINUI:

### THE EVOLUTION OF A MAORI *ATUA*.

BEING NOTES ON THE ORIGIN, DEVELOPMENT, AND MANIFESTATIONS  
OF A NEW ZEALAND WAR-GOD.

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BY ELSDON BEST.

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HE subject of Maori *atua* (gods) — their prestige, oracular prophecies, and manifestations of supernatural power—as believed in by the old-time Maori, is one of considerable interest, and is also a matter upon which but little appears to have been written. The *Atua* Maori which was fortunate enough to be successful in prophecy in regard to the issue of coming battles, was assuredly a mighty power in Maoriland, and its medium was a man whose fame ranged far and wide across Te Ika-a-Maui. Such a god was a possession to be treasured, and woe betide the luckless wight who might offend by violating its sacred places or otherwise transgressing any of the thousand and one rigid laws which surrounded the divinity.

The *tohunga*, or priest who acted as the medium of an *atua*, was known as its *waka* or *kauwaka*, and his duties were to preserve and protect its sacred places (*tuāhu*) and symbols, to be the one person to approach or handle its *ariu* or incarnation—the form in which it appeared to mortal eyes—to make all necessary supplications to the deity, and to be ready and apt on all occasions with the appropriate *karakia* or sacred incantations. It was his function to receive, during a trance or profound slumber, the prophecies or oracular utterances of the god, and translate the same to the tribe; and also to *whakanoa*, or make free from the rigid and exacting laws of *tapu*, returned war-parties who, from the sacred ceremony of *wai-taua*, prior to the departure of the army, until the *ruwāhinetanga* of the *atua* on its return from the field of battle, were bound by the iron rules which distinguish the Polynesian system of *tapu*.

Although the Maori had innumerable *atua*—many anecdotes concerning which have been placed on record—it is probable that the subject of these notes constitutes the first case in which the origin and development of an *atua* has been traced. It is for this reason that such notes have been collected and are here given, as believed in by the Tuhoe people.\*

Te Rehu-o-Tainui, a war-god of Te Ure-wera or Tuhoe tribe, came into existence some five generations ago, and the history of that man-destroying *atua* has been well preserved in the unwritten archives of Tuhoe-land. Although but a modern *atua*, it has since been the principal war-god of Tuhoe on account of its *kite* or oracular prophecies in respect to various battles in which Tuhoe were arrayed against the tribes Whakatohea, Te Kareke, Te Arawa, and Ngati-Tuwharetoa.

The evolution of Te Rehu-o-Tainui came about in this wise: A woman named Rehutu, of the Tama-kai-moana *hapu* of Tuhoe, who abode at the Tauranga Stream—a tributary of the Waikare which flows into the Whakatane River below Te Ranga-a-Ruanuku—was delivered of a *whakatahe* or premature birth, which, on account of the manner in which it was delivered, received the name of Hope-motu. This was the embryo which was to develop into the powerful *atua* that desolated the battle-fields of Orona and Puke-kai-kāhu; of Po-uru-take and Wai-o-tahe; which brought the shadow of the ancient *tapu* on Rere-whakaitu lake, and left but “the *parera* and drifting waters” at Taupo-nui-a-Tia.

Now the spirit of a stillborn child is a thing to be dreaded by man, inasmuch as it develops into an evil spirit (*kahukahu*), which has the will and power to afflict mankind in divers ways. It is therefore customary to bury it in a proper manner and with appropriate ceremony, that the *kahukahu* may be laid and rendered powerless to assail those who dwell in the living world. This is done by the all-necessary priest, who, having cooked some food in a sacred *umu* (or oven), proceeds to offer it to the gods, and then by means of *karakia* he renders harmless the evil spirit of the fetus. It is only the essence of such food-offerings that is consumed by the gods; the material portion is eaten by the *tohunga*. In the event of a person being afflicted by a *kahukahu*, the only one who can help him is the first-born of the family, and he accomplishes the cure by biting the part affected. Should the *whakatahe* be buried near a *whata-kaka*, or perch where a tame decoy *kaka* parrot is kept, the evil spirit will assuredly enter into that bird, and thus cause an endless amount of trouble.

\* It must, however, be clearly understood that the class of *atua* referred to in this paper is quite distinct from the original and superior gods which are common to the Polynesian race, such as Tane, Tu, Rongo, and Tangaroa; these are self-created, or the offspring of Heaven and Earth. Te Rehu-o-Tainui and a host of others belong to the class of tribal gods.—EDITORS.

Accordingly the particular *whakatahe* we are treating of was wrapped in the leaves of the *mauri*, a plant resembling the *kokaha* (*Astelia solandri*), but with narrower leaves. The leaves were *rautao*\* in which the small fresh-water fish known as *titarakura* had been cooked in an *umu* or steam oven. In this case, however, the powers of the fetus were not destroyed by the usual process, though it will be seen that a portion of the essence of the *kahukahu* passed into the fish known as *titarakura*, which henceforth was sacred to the god Te Rehu-o-Tainui, and was accordingly erased from the Tuhoe list of food supplies.

The next step in the evolution of our god was its transformation into the form of a *moko-kakariki* or green lizard, a sacred and fearsome object in the land of the Maori. It was the inherent sacredness and supernatural power of the *kakariki* which gave additional *mana* and strength to the developing *atua*; the innate and peculiar principles of the said lizard endowed the spirit of the fetus with singular powers wherewith to destroy man. Not that the lizard or *whakatahe* are really *atua* in themselves. Not at all; they and others of their kind are but the *aria* or form of incarnation of the gods, the form in which they are represented to mortal eyes—for no mortal eyes may look upon the real gods; they are invisible. It is not known where the true god may be—for it is but an essence, an unseen power which we cannot explain.

Te Rehu-o-Tainui was now a fully developed *atua-ngau-tangata* (man-eating-god), *atua mo te riri* (or war-god), and ready to commence its allotted task in thinning out the population of Aotea-roa in a proper and orthodox manner.

Uhia was a member of the Tama-kai-moana *hapu* of Maunga-pohatu.

Uhia  
Mereki  
Te Wini-o-Tiopera  
Mahirata

Hine-te-ariki                      Uhia II  
(About 10 years old in 1896)

When he heard that the woman Rehutu was possessed of the *atua* Hope-motu, he at once set off with a propitiatory offering consisting of *porote*, the small green parrot called elsewhere *kakariki*. This was the *amonga* or sacred food that he offered to the new-born *atua*, and thus

Uhia became the *kauwaka* or medium of the spirit Hope-motu, and having acquired that position, he gave the god the name of Te Rehu-o-Tainui, a name which was destined to win renown on many a hard-fought field. For so successful were the *matakite* (or foretelling) of the *atua*, its prophecies, as delivered through its medium, the *tohunga* Uhia, that its fame as an oracle, and that of its *waka* as a priest and war-chief, went forth across far lands, and enabled the war-parties of Tuhoe to range down on the realm of Tutara-kauika, whilst the setting sun followed them in wonder to the Sea of Taupo and Rotorua-nui-a-Kahu.

\* *Rautao*, leaves, or mats, used to cover the native ovens.

As stated, the *aria* of Te-Rehu-o-Tainui was the small green lizard; not a kind of thing that even a brave man may wish to meet. For should a man when travelling see one of these creatures on the path before him, he knows full well that it does not come there of its own accord, but is sent by an enemy to do him some grievous harm. He will therefore kill that lizard and get a woman to step over it, "*hai whiti i te mate*" ("to avert the evil"). Then he bethinks him of his most bitter enemies, and says, "*Ma Ngati-mea hapu koe e kai*" ("Ngati-so-and-so tribe shall eat thee"), so that the *aitua* may be diverted to those people. Such an occurrence is termed a *kotipu*.

The *aria* of Te Rehu-o-Tainui sometimes appeared in the hand of the medium Uhia, where it lay putting out its tongue from side to side. This was looked upon as a good omen for the tribe. At other times it would conceal itself in a *hangi* (or oven), wherein it would be found by those who opened the oven. It was not at all injured by the heat thereof, and the food immediately around it would remain quite raw and cool, though the rest would be thoroughly cooked. This was deemed an evil omen for the tribe. Such was the *aria* or form of incarnation of the god Te Rehu-o-Tainui, and which was looked upon by the common people as the *atua* itself; but this was not so, for we of the *ariki-taniwha*\* know that the real form of a god, if it have a form, is never seen of mortal eyes. Such was the *aria* of Te Rehu-o-Tainui, and upon the *kauwaka* devolved the serious task of communing with the *atua* through its *aria* or by means of utterances made to him during a profound sleep. His also was the duty to see that the injunctions of the invisible spirit were respected and carried out in a proper manner, according to the rules of Maori priesthood and *atua*-dom.

The first manifestations of its power made by the newly-acquired god was at the Tauranga Stream, at the base of Maunga-pohatu. Here the *atua*, by virtue of its command over the *tohunga*, caused him to clamber to the top of a large *kahikatea* tree, and to throw himself to the ground from that great height. Uhia was not at all injured by the fall, being preserved from harm by the wonderful powers of the *atua*. The next exhibition of these powers occurred at the same place, where Uhia, under the influence of the god, cast himself into the Tauranga Stream and passed under water for a long distance, finally emerging at Rukupou, and when he arose from the water, behold! he had two *titarakura* fish in his ears as *whakakai* (or pendants). Such were the *tohu* (or signs) of the *atua*. All this time Uhia was in a strange condition, as of a deranged person, and appeared quite ignorant of ordinary affairs. When he recovered his usual senses he found himself possessed by the *atua*. Then it was clear to Uhia, priest of

\* *Ariki*, firstborn in male line of descent; *taniwha*, here used as representing esoteric knowledge: of the high-born priestly caste.

Tuhoe, that this was indeed a most powerful god, and one worthy to be served even by a *tohunga* of high renown. And so, with many *karakia* and a due observance of the prescribed rites in such cases, he fell to and erected a *tuāhu* or sacred place to the god Te Rehu-o-Tainui, even at the spot where he had emerged from the dark waters of Tauranga.

We now come to the maiden battlefield of Te Rehu-o-Tainui, the subject for which its first *matakite* was given, and where men saw how truly great was the power of the new *atua*. Tuhoe rose in arms against Whakatohea of Ruatoki and elsewhere; the seer entered into the sacred sleep, and the word of the *atua* came forth—it was the *kite* or *moemoea* :—

MATAKITE OF THE GOD TE REHU-O-TAINUI FOR THE BATTLE OF TE KAHIKATEA.

Pu rakau e tu mai nei;  
E, kia watea.  
Tukua atu au kia rere ra,  
Hai kata ma te marea—  
Hai ki noa mai—e;  
He ringa hoki tona?  
He toa-taua hoki te kai—e  
Tukua tera kia mau i tana ake ra  
Hai tiokaoka  
Mo te komata o te rangi e tu nei.

“The clump of wood that yonder stands;  
Give place; clear off, aside.  
And let me forward dart,  
To be laughed at by the multitude—  
Then may they vainly say,  
'Has he indeed an armed hand?  
Here are warriors brave to exercise it on.'  
Let him then his weapon seize,  
And transfix with many spear-thrusts  
The high-born ones that front them.”

Such was the *kite* of Uhia, disclosed to him by the *atua* as he slept, and by him explained to the people.

In the *matakite* for war, as divulged by tribal war-gods to their medium, there is generally a reference to a certain person, place, or object, known as the *pāpā*, and which must be killed, captured, or seen, as directed by the *atua*, in order to ensure victory for the war-party. If the command of the *atua* is carried out, and the *papa* secured or the *matakite* otherwise fulfilled, then is victory an assured thing for the war-party. Thus in the *matakite* for Puke-kai-kāhu there were both *tangata papa* (i.e., human *papa*) and the *kawau papa* (or bird *papa*). For the battle of Orona, at Taupo, Te Kioire—a man—was a *tangata papa*, and Te Hiahia a canoe *papa*.

The *atua* had spoken, and the *tauā* of Tuhoe marched on Wai-o-tahe, marshalled under the warrior priest Uhia; marched to attack

Te Kareke and others of that ilk. For the feud between these tribes was of bygone generations, even from the time when Te Kareke bewitched the child of Mura-kareke, and Te Arohana assailed their fortified villages at Ruatoki but failed to take them, and so was forced to apply for aid to Tama-kai-moana of Maunga-pohatu, a *hapu* then known as Ngati-Huripapa, and who are direct descendants of the ancient tribes of Potiki, Tu-mata-rakau, Maru, Tuahau and the Kapo and Tama branches of Te Hapu-oneone. Failed to take those *pas*, and so the Children of the Mist\* rose, spear in hand, and came forth from the dark gulches of the mountain lands, and to them fell one of the Kareke *pas* at Ruatoki. But they were badly treated by Te Arohana, albeit they had marched to assist him at the sign of the hidden *tiwha*,† for when the feast was spread did he not cause to be apportioned to the men of Maunga-pohatu the inferior portion of the *huahua*—namely, the dry, flavoured birds with no luscious fat thereto. It was when he wished them to continue their great work and make another assault on Te Whakatohea that the witticism of Tama-kai-moana came forth—“*Waiho te tangata o te paka maroke*” (“Leave alone the man of the dry birds”). To which Te Arohana replied, “*Ahakoā toa koe, he kai mau hoe koe no taku waka, E Tama-kai-moana!*” (“Brave as thou beest, thou art but a paddler in my canoe, O Tama-kai-moana”).

But Tuhoe are now closing in on the battlefield of Te Kahikatea, the *matatua* (scouts) have scanned the enemy's lines and located and recognized the *papa* of the *matakite*. The challengers have fallen back on the *matua* (or main body) and the wild chorus of the war-dance has died away with never a single *korapa* (false turn) or *hawaiki-pepeke*, (when all do not respond at once to the command to arise and be doing—an evil omen). The priest Uhia betakes himself to his incantations, and then the shaggy-headed children of Potiki grapple with the men of Toi and of the coast lands, and the field of Kahikatea is lost and won.

The *papa* for this battle was a small clump of trees at Tau-whare-manuka, near which the battle was to be fought, and as it had been seen and recognized as such, the enemy would be driven away in dire defeat amidst the jeering triumphal cries of Tuhoe. As the *papa* was regulated in a proper manner, of course success was certain.

It is over; and five tens of the Ruatoki men are left upon the field. Te Upoko-rehe and Ngati-Raumoa fell on that day. The sun rises upon the maiden field of Te Rehu-o-Tainui, but there is no sign of life thereon. For the men of the land are fleeing from the smiting *ake*‡ of Tuhoe, while the victors are already returning to their forest

\* Nga-Potiki *hapu* of Tuhoe, descendants of Hine-pukohu-rangi, or Maid-of-the-Mist.—EDITORS.

† *Tiwha*, or *ngakau*, or *kara*, some token sent to a friendly tribe to induce them to join as allies against an enemy. Sometimes it is in the form of a song.

‡ *Ake*, the *Dodonea viscosa*, the favourite wood to make weapons of—here used for a weapon.

wilds, lest the evils of the *whakaupa*\* come upon them. And that field has ever remained a sacred spot, for it was the *whakatauiratanga* (precept or example) of the *atua* Te Rehu-o-Tainui. So Tuhoe returned to their homes.

Again the war-axe is uplifted against the Whakatohea; and Tuhoe, "Destroyers of Mankind," go forth again under Uhia the *kauwaka* to teach the sons of Kareke how vain it is to strive against the gods. Yet again does the priest commune with his *atua* and expound to his devoted followers the *kite* for Po-uru-take :—

MATAKITE FOR THE BATTLE OF PO-URU-TAKE, AT RUATOKI.

Hurihia ki muri ki to tuara ;  
 Tikina aku mea ki waho,  
 Ki te Moana-nui-a-Kiwa,  
 E takoto mai nei.  
 He koronga noku kia tae au ki nga uru kahika,  
 Ki Ohui, ki Ouama.  
 Kia kata noa mai te kikihitara  
 Koti paepae, kohurehure, kikihi pounamu,  
 E tangi ana ki tona whenua ake,  
 Ka tipuria e te moheuheu.  
 Tangi kau ana te māpu—e.

"Turn now (thy thoughts to those) behind thy back,  
 And fetch (attack) my people of outside,  
 At the Great Sea of Kiwa  
 That spreads before us.  
 'Tis my desire to reach the Kahika wood,  
 At Ohui, at Ouama.  
 That the cicada may freely laugh,  
 As it flits, as it skips ; the green cicada  
 Lamenting for its very own home,  
 Now overgrown with weeds.  
 (Hence) sighs alone are heard."

It is the field of Te Po-uru-take, at Ruatoki ; the men of Tuhoe are in battle array against the tribes of the outer world, of Tamahine-mataroa. They are Te Kareke and Ngati-Raka and Ngai-Takiri who go down to death on that day. The survivors—they have fled to Te Whakatohea of the coast lands, to Ngati-Awa and elsewhere. But the land—it is trodden by the sons of Tuhoe, of Potiki, and of Maru, while the smoke of their camp-fires is drifting down across the realm of the ancient Maru-iwi.

The next event in the career of the now famous *atua* was the ceremony of *whakanoa*, that is the *ruwahinetanga* of the god and the freeing from the bonds of *tapu* all those who had taken part in the battle, and who of course had been under the influence and guidance of the *atua* from the time of the sacred *wai-tana* ceremony, prior to the setting forth of the war-party. The *wai-taua* is the sacred rite

\* *Whakaupa*, to remain long on the battlefield after the fight—an evil omen.



performed over warriors about to start on the war-trail, and by which the intense sacredness of the *atua* descends upon each man of the *taua*. It is here that the braves are endowed with the "war-god's heart of stone," or, as it is termed, the *whatu-moana*, which hardens their hearts and strengthens them in the hour of battle. A part of this ceremony is known as the *tira* or *tira-ora* (wand of life), which is performed for the purpose of cleansing the hearts of the warriors from all sin and evil thoughts, and to cause them to serve Tu, the red-eyed god of war, with devotion and courage. The *tohunga* casts off his clothing and dons the *maro-huka*.<sup>\*</sup> He then proceeds to the *wai whakaika*,<sup>†</sup> where he fashions with his hands two small mounds of earth, and into each of these sticks a wand of the *karamu* (*Coprosma*) shrub, which stick is known as a *tira*. One of these sticks is the *tira-ora*, and the mound it stands on is *Tuāhu-a te-rangi*; the other is the *tira-mate* (or wand of death), and the mound is *Puke-nui-a-Papa*. The *tira-mate* is the *aria* of all the sins and evil deeds of the warriors, and by the aid of *karakia* the priest causes such evils of deed and thought to be absorbed by the *tuāhu* and the *tira-mate*. He then casts down or overthrows the *tira-mate* and leaves the *tira-ora* standing, thus showing the triumph of good over evil, of life over death, of heaven over earth. The *tohunga* will then appeal to his *atua* to disclose to him those warriors who will fall in battle, and he will then see the *wairua* (or spirit) of such men hovering over the *tira-mate*. He warns the men thus indicated not to enter the fight, that they may retain life. He then dons the *tu-marō*<sup>‡</sup> and recites the *karakia makutu* (incantation to bewitch) to weaken the enemy, as also the *maro* and *wetewete*. The warriors are now ready for the fray, and if they possess a strong god and are careful not to infringe any of the rules of *tapu*, they may look forward to a successful issue to the coming battle. Should, however, there be any individual of the *taua* (or war-party) who has so far forgotten himself as to affront (or *piki*) an *atua*, some *tohunga*, or the *reti*, or eat of the *mānga*<sup>§</sup> of a *tapairu* (firstborn female chieftainess), then there is surely trouble ahead for that person, inasmuch as when the hour of battle arrives, he will be assailed by *Tu-mata-rehurehu*, which is a serious matter, for a person so visited will lose all courage and begin to tremble with fear while the enemy is yet afar off. Such an affliction is called a *pahunu*. Hence comes the tribal aphorism: "*Kaua e aroarorua, kei ngaua koe e Tu-mata-rehurehu*," which may be freely translated: "Diverge not (from ancient customs), lest thou be afflicted by *Tu-mata-rehurehu*." The cure for a person afflicted by the *pahunu* is as follows: He seeks a *tapairu*, a chieftainess, the firstborn female of a line of chiefs. He then lies down and the *tapairu* steps over his body, even as the *ruwahine* steps over a lizard to avert evil and also

<sup>\*</sup> A sacred girdle, worn by the priests.

<sup>†</sup> A stream, on the banks of which the ceremony is performed.

<sup>‡</sup> Another sacred girdle.

<sup>§</sup> *Mānga*, food cooked in a separate oven for the firstborn.

over the threshold of a new house to lift the *tapu*. “*Ki te pangia te tangata e te pahumu i roto i te whawhai, me haere, kia kakea e te tapairu, koinei to mua whakaora i te tangata.*”

Our *atua*, however, is still waiting to be *ruwahinetia*, and the sooner the better, for *tapu* as applied to a war-party is so strong as to be absolutely dangerous to life, and no man may know when his end be near. Also should this rite be neglected on the return of the *ope* (or army), then evil will come upon those men on future battlefields, for they shall all be afflicted by Tu-mata-rehurehu and his colleague Tu-mata-pongia, and their sight shall grow dim, their right arms weaken, and their hearts become as water when the spears of the enemy close in upon them. It is not the case that this ceremony is a *whakanoa* of the *atua* itself, for that can never be. But the name and influence of the *atua* has been over the warriors, its spirit or essence has been ever around them and upheld them in the fray—and the sooner such a dangerous thing is got rid of the better. They may not take part in the ordinary affairs of life, nor even greet their families, until the *tapu* attaching to the service of Tu—the war-god—is removed.

The *ruwahine* employed in such cases is either a childless woman or one past the age of child-bearing, for the *karakia* repeated over her might have a most harmful effect on an unborn child. A single *kumara* or *taewa* (potato) is roasted at a sacred fire known as the *ahi taitai* by the priest. Only he and the *ruwahine* are present, no one is permitted to approach them. The priest recites his *karakia whakanoa* (incantation to make free from *tapu*), and then taking the *kumara* in his hand he offers it to the *ruwahine*, who eats it. “*Ka hoatu he kumara ki te wahine tapu mana e kai, hai whakanoa i te atua, ara i ana maki.*” The ceremony is now over and the *atua* is *noa* (common, free from *tapu*), and the warriors may mix with the people of their homes. The woman employed as *ruwahine* is *tapu* for the time being.

The *ahi taitai* is used in many sacred rites and ceremonies. It is the *hau* or *mauri*\* of the *kainga*. In some rites a bird is cooked at the *ahi taitai* by the priest, and no one may approach the *ahi* (fire) while he is engaged in his work, for, if so, they will assuredly die. A portion of this bird may be buried as an *ika-purapura*,† which is the *hau* of the people and of the land, the rest of the bird being eaten by the priest. Should there not be a priest of high standing, then the bird is placed in a hollow tree or impaled on a branch thereof, that Tane (the god of forests, birds, insects, and all connected with them) may consume it.

\* There is no English equivalent for the Maori words *hau* or *mauri*. They represent the soul, spirit, heart, core, essence of any thing or place. In a certain sense the queen-bee is the *mauri* of the hive.—EDITORS.

† *Ika-purapura*.—Vide this Journal, vol. v. p. 153, for one form of this “seed-fish.”—EDITORS.

The *karakia* for the above ceremony is the “*here*” of Maui :—

Te here a te po, te here a te ao  
 Kumea a Nuku, kumea a Rangi, kumea te whenua  
 Ko wheruru taiaroa, mate taiaroa—e  
 Herea atu taku mahanga nei  
 Ki te raparapa nui o te rangi.  
 He rangi tapu huki.  
 Toto atu ki nga here,  
 Te mahanga na Maui—e  
 I herea atu taku mahanga nei,  
 Ki te takaki nui o te rangi—  
 He rangi tapu huki,  
 Toto atu ki kona.  
 Here te mahanga na Maui—e—i  
 Ka utukia to mata, ko Maru totoru hoki,  
 Ko whakamau taua hoki, E Rona—e—i  
 Kia tawhiwhi, kia rarawe,  
 Mau ake i te kauae o te kura

“ ’Tis the binding of the darkness, the binding of the light,  
 Pull Earth, pull Heaven, pull the land,  
 By a complete convulsion, exhaustive effort.  
 Bind my snare firmly  
 To the great lighting of the Heavens.  
 ’Tis a sacred Heaven suspended,  
 Drag away to the lashing,  
 To the great snare of Maui. Ah !  
 My snare has been bound  
 To the great neck of Heaven—  
 A sacred Heaven suspended.  
 Drag it away thither,  
 Ah ! Bind with the snare of Maui—  
 Thy face will be bruised, (like) Maru-totoru,  
 Caught as by an army, O Rona—ah !  
 May it encircle; tightly clasp;  
 Attained by the all sacred weapon.” \*

The *ahi taitai* is also used in the ceremonies pertaining to the first fruits of the offspring of Tane, that is the first birds of the season, over which are first repeated certain *karakia* to bring many birds on to the tribal lands. The first bird taken is then stuck on a spit (*huki* or *korapa*) and roasted at the *ahi taitai*. When cooked the *tohunga* pulls it off the spit with his teeth; his hands must not touch it. He then eats the bird, still without touching it with his hands, but gnawing it as a dog would, and spitting forth the bones. “*Ko te tikanga i pera ai, kua kai noa mai nga ringaringa i te wa e mata ana te manu. Kua mutu te kai a nga ringa a, kua riro ma te waha e kai.*” The first fruits of land and water are then cooked for the people and the *taumaha* or thanksgiving is repeated :—

\* The above is based on Maui’s feat of binding the sun, to cause him to travel slower—a well-known Polynesian legend. It is somewhat doubtful whether the “*Rona*” above is the “woman in the moon,” or whether it is not the verb to bind tightly. *Te kauae o te kura* refers to the jawbone of Muri-rangi-whenua, used by Maui as a weapon to delay the speed of the sun in his course.—EDITORS.

Taumaha kai te motumotu, kai te kapekape, kai te rorerore  
 I aua kia mate, I aua kia irohia  
 Ka ma Tūpā, ka ma Rakai-hika  
 Ka ma te kapititanga ki tamoe  
 Tena hoki taumaha ka eke kai o ringa.  
 Marie mai ki taumaha,  
 Popoko mai ki taumaha.

“ Blessings on the embers, on the rake, on the poker,  
 Doomed to die, doomed to be destroyed.  
 The *tapu* is taken from Tūpā, cleansed is Rakai-hika,  
 Cleansed is the adjunct to the *tamoe*\* ritual.  
 Now does the thanksgiving arise over thy hands.  
 Yield to the thanksgiving,  
 Be extinguished by the thanksgiving.”

Sometimes these *karakia* were repeated over the *rau-huka*, which are the leaves of the *ti* (*Cordyline Australis*) prepared for snare-making by being split into strips and then soaked in water. When taken out of the water they are known as *rau-huka*. The *karakia* to collect the birds and ensure a plentiful season are repeated over the *rau-huka*, which are then thrown into the fire.

After the battle of Te Kauna, where Ngati-Awa were defeated by Tuhoe, the *ahua* (lit. : semblance) of the fight was brought home by a *tohunga* of Tuhoe, who kindled the sacred fire, *ahi taitai*, and prepared the *umu-tao-roa* (or oven-long-in-cooking). After repeating certain *karakia* for the purpose of “hardening” himself, he entered the fire of the *umu* and recited therein the necessary *karakia* to render Ngati-Awa powerless and deprive them of the power of obtaining revenge for their defeat at Te Kauna.†

Such were some of the uses to which the *ahi taitai* was put, and they are sufficient to prove that it was a very important and a useful fire to have in camp. The *ahua* of the battlefield referred to above was probably the *māwe*, which consists of a lock of hair, or a portion of the clothing of a dead enemy, and which is taken from the field to the *tohunga* that he may *karakia* over it, and thus enable his own tribe to retain their success, and also at the same time to weaken (*whakaeo*) the enemy.

One authority states that the *ahua* of a *parekura*, or battle, is really the defeat of the enemy, their fall, and is represented by the heart of one of the victims which is taken to the priest who places it to his lips before commencing the *karakia whakaeo i te hoa riri* (or incantation to weaken the enemy).

\* *Tamoe* is an incantation accompanied by ceremonies to remove evil from things or persons—to cause them to be harmless.—EDITORS.

† Other evidence is not wanting in Tuhoe land to prove that the ancient Maori was as well acquainted with the wondrous fire ceremony as his brethren of the many-isled sea.

Yet again the bray of the war-trumpets was heard echoing among the mountain ranges of Tuhoe-land, and the *hapus* of Te Urewera rose once more in arms and trod the trail of the uplifted weapon, which in this instance crossed the Kaingaroa Plains to the land of Te Arawa.

After Ngati-Pukeko were driven from Te Whaiti by Tuhoe, with the loss of the *pas* Oro-mai-take, Umu-rakau, and Para-kakariki, they fled to Te Awa-o-te-atua and Te Roto-iti. They then induced the Tuhou-rangi and Ngati-Rangitihi *hapus* of Te Arawa to assist them in a raid on Tuhoe-land, that they might obtain *utu* (payment) for being expelled from Te Whaiti-nui-a-Toi. Marching across the forest ranges they surprised the Tuhoe village of Otu-taewa on the headwaters of the Manga-kakaho, where they killed the chief Tamana.\* They then turned homewards, while Tuhoe rapidly collected and were in pursuit before the trail was cold. Tuhoe attacked and defeated Te Arawa at Tapati near Tarawera, and again on the following day at Te Ranga. Satisfied with this *utu* they retired to their forest ranges, and Ngati-Pukeko returned to the coast lands; but Te Arawa were dark in their hearts and set about raising a *tana* to again attack the Tuhoe tribes of Rua-tahuna. They marched to Ohaua-te-rangi and attacked Taumata-o-te-riu *pa*, situated between the Mahaki-rua and Manga-o-Rongo tributaries of the upper Whakatane river. They succeeded in taking one *tuki*† of the *pa*, that held by the Ngai-Tawhaki *hapu* of Tuhoe, but the defenders rallied within the *tahi* (citadel or summit of fortified hill) and drove off the invaders, who then returned to the Lake country.

About this time it seemed to Tuhoe that these forays of Te Arawa were becoming monotonous and calculated to provoke a breach of the peace. They therefore determined to again call upon their famous *tohunga* Uhia, priest and warrior of Tama-kai-moana, and his all-powerful *atua* Te Rehu-o-Tainni. Uhia rose to the occasion and appealed to his oracle, who disclosed to him the following *matakite* with its attendant *papa* :—

THE MATAKITE FOR PUKE-KAI-KAHU.

Ko Te Rangi-ka-tukua koe ?  
 Waiho hoki e haere ana ;  
 Koi whiua koe e Rongo-taka-whiu.  
 Kai mate ko te uri tunewha i te awatea, kai Moura.  
 Kai a Tionga te paenga mai o te ure putete te huruhuru  
 A, e apu ra i te kirikiri tai—e—a.

“ If thou art Te Rangi -ka-tukua ?  
 Let him then proceed on his course ;  
 Lest thou be punished by Rongo-taka-whiu,  
 Or killed be the bleared offspring in daylight at Moura.  
 With Tionga are those prepared, as ancient custom dictates,  
 And 'tis they who shall bite the gravel.”

\* In such affairs only the names of chiefs slain are handed down ; the common warriors who fall are forgotten.

† That part of a *pa* within the outer line of defences and outside the *tahi*, *toi*, or citadel.

Uhia then explained to the assembled braves the meaning of the *kite* and also the various *papa*. As he communed with his *atua* during the sacred sleep he beheld a *kawau* (cormorant: *Graculus varius*) and the knowledge came to him that this bird was the spirit, or double, of Te Huri-nui, a leading chief of Te Arawa, and should the *ope* succeed in killing this *kawau* then would Te Huri-nui be slain by them, as also the two chiefs mentioned in the *kite*, and moreover the Arawa were foredoomed to defeat. "*Ki te kitea taua kawau, ko Te Huri-nui taua kawau ; kia mate. Ki te mate, ka mate hoki a Te Huri-nui.*"

Tuhoe arose and marched for Ohaua-te-rangi. No man might know when the *kawau papa* would be seen. It is of no use searching for such things—the gods send them in their own way and at their own time. The war-party encamped at Ohaua, on the lands of Rongokarae, and here it was that the *kawau papa* was secured. As the *taua* were in camp a *kawau* was seen flying up the valley. Uhia said, "That is the *kawau papa* of my vision. Behold, O children! It is your enemy Te Huri-nui and Te Arawa tribe. Be wary; lest it escape." The *kawau* sagged downwards in its flight and settled upon a *maire* tree. Karere arose, and taking his long *huata* spear he proceeded to approach the *kawau*, while the warriors looked on, anxious for the fall of the *papa*. Slowly, very slowly, he advanced through the brushwood, dragging his long *huata* after him, until he reached the base of the *maire*, where he carefully draws up his long spear and pushes it upwards, very slowly and cautiously, until the point is close to the unconscious bird, and then with a quick thrust upwards, the *kawau* is impaled upon the *huata*.\* *Ana!* The *kawau papa* has fallen to the chosen of the gods, the *moemoea* is fulfilled, the hosts of Te Arawa are already defeated, and the savage braves of Tuhoe, leaping to their feet, make the wild gorges ring with the thundering chorus of the *ngeru* (or war-song). And then with joyous hearts, knowing full well that victory is assured, the fighting men of Tuhoe swing out upon the trail that pierces the realm of Tapeka of old,† even unto the Land of the Boiling Waters.

Lest ye think that the dead bird was cast aside as carrion. Not so! For know one and all that the body of the *kawau papa* was sacred and had yet to serve a most important purpose. It was handed over to the priest Uhia, who placed it carefully in his *kete pure*, a basket in which is kept sacred food for the gods, or food to be used in

\* Now the *kawau* is a most difficult bird to approach and a wary. It would be well-nigh impossible for a man to spear one. It is said that the *atua* caused the bird to assume the form of a pigeon as it perched on the tree, for the pigeon is a foolish bird and easily speared—*tona aria he kereru*—thus enabling the war-party to secure the *papa*.

† Their route lay across the pumice plains of Kaingaroa, beneath the surface of which are often found buried blocks of wood and trunks of trees, now turned into charcoal. According to Maori tradition these are the result of the devastating fire of Tapeka, which formerly consumed the earth.—EDITORS.

various ceremonies connected with certain *karakias*. We will now look at the further use made of this *kete* and its contents, while the war-party is treading the lands of the ancient Kotore, of Haka, and Te Kereru-pirau. For this sacred basket and its contents are used in connection with the *kete karakia*, which paralyses the *wairua* (spirit) of the enemy. As a war-party approaches the enemy's *pa* or camp a halt is called, generally upon an adjacent hill. Here the priest kindles a holy fire by the friction process, thus extracting the seeds of the fire of Mahuika from Hine-kai-komako, first obtained from that goddess by Ira of old. This fire is known as the *ahi tahoka*, or *ahi ta whakataumata*, and sometimes as *ahi taumata*. The *tohunga* now recites the three *karakia* known as *ahi* which are to weaken the enemy and render their weapons harmless. He then repeats the *taumata karakia* to cause stormy weather, to delude the garrison of the *pa*, that they may be thrown off their guard and imagine that no one will attack them in such bad weather. Finally came the Haruru or *kete karakia*. The *tohunga* takes the *kete pure*, and after warming the sacred food therein at the *ahi taumata*, he opens the basket and places it so that the open mouth of the *kete* faces in the direction of the enemy. Then by the potent Haruru he causes the *wairua* of the enemy to enter into the *kete*, which is then closed by aid of another incantation, and the spirits or souls of the enemy destroyed. A small piece of the sacred food is eaten by the priest, who also gives a fragment to each warrior, who carries it in his girdle—*hai whakamarama i te ngakau*—to dispel fear and render him clear-headed in battle. This *kete* ceremony is very similar to that known as *rua iti*, which is however for cases of *makutu*, that is to frustrate the attempts made by any one person to bewitch another, and to cause the death of the wizard. The *karakia* used to cover the *rua-iti* when the enemy's *wairua* (spirit) is drawn into it, is termed a *kopani-harua*.

On reaching Karamuramu (Fort Galatea) the *ope* of Tuhoe divided; Ngai-Tawhaki under Tanga-hau marching by Pekepeke, in order to attack Ngati-Tahu, whom they defeated at Te Kopiha, near Paeroa Mountain. It was not until after the battle of Puke-kai-kāhu had been fought that Tanga-hau effected a junction with the main body, whom he found engaged in the task of drying the heads of the Arawa chiefs slain in that fray. It is said that when Tanga-hau saw what splendidly tattooed heads had been obtained at Puke-kai-kāhu, he felt quite ashamed at the poor specimens he had secured at Te Kopiha.

Meanwhile, the main party of Tuhoe had reached Rere-whakaitu Lake. Uhia, the warrior-priest, had supreme command of the force, and his word was law in regard to all arrangements respecting the *taua* and mode of attack. This was agreed to on account of the great success which had attended the manifestations of Te Rehu-o-Tainui, as given through the seer; the wisdom of whose counsels was admitted by all. Even the leading chiefs gave way to the priest and were silent. So the warriors of Tuhoe encamped on the shore of the lake, and there

it was that Uhia entered into his *atua*, who spake these words through the medium :\* “*Kia kaha ki to kai rakau.*” Such was the expression of Te Rehu-o-Tainui, *atua* of Tuhoe, as the fighting men stood waiting for the oracle to speak. These words were not spoken by Uhia in an ordinary voice, but came forth in a strange, strangled manner ; for they really came from the *atua*, and not from the *koiwi*† of Uhia. The above words meant that Tuhoe were to be brave and use their weapons with good effect, or literally “Go in and win.”

Uhia then addressed the warriors : “Listen, O Tuhoe ! We will fight here, even on this spot. When the morrow’s sun rises, let five-tens of our braves go forth and see whether the Arawa will pursue them to this place ; but my thought is that we shall fight the enemy here to-morrow. I now thrust my staff (*turu-pou*) into the ground at this spot, and hang on that staff my girdle, as a sign to all men that the battle shall be fought here, and the girdle you see hanging there represents Te Arawa lying upon a stricken field.”

Tuhoe were now impatient for the fight, and at break of day the fifty started for the Arawa *pas*, to challenge the enemy. On arriving at Te Ariki *pa*‡ on the shores of Lake Tarawera, the Arawa rushed forth from their *pa* and pursued the Tuhoe. Te Tokai of Tuhoe, seeing Tionga of Te Arawa among the pursuers, called out “*Tionga, E! Takamua, takamuri*” (“Tionga ahoy ! now in front, fall behind”). Tionga was a relation of his and he wished him to remain at the *pa* and not engage in the fight, where he might be killed. Tionga, despising the friendly warning, cried : “*Hoatu ! Hoatu ! Kia penei ake to upoko e mauria ana mai e ahau hai poito mo taku kupenga*” (“Forward ! forward ! Presently your head will be brought along by me as a buoy for my fishing-net”). Without speaking, Te Tokai raised his arm and closed the fingers thereof on the palm. This is a *tohu*, or sign of the Maori, and meant, “Enough ; I say no more.” Te Arawa were now in full pursuit of the Tuhoe decoys, who hurried on to the place appointed by the priest, and would not turn and fight before they reached it. Te Waha-kai-kapua and his men were close upon them when the suspended girdle was reached. Then it was that Tuhoe turned on their enemies, aided by the main body of warriors who had remained on the spot, and the two hosts met in savage combat on the field of Puke-kai-kāhu. Te Arawa were yearning to obtain revenge for Tapati and Te Ranga and their repulse at Taumata-o-te-riu, while Tuhoe

\* We prefer putting it this way : “His *atua* entered into Uhia,” *i.e.*, the medium was *urua*, or possessed, denoted by frenzy, in which he speaks in an incoherent manner, accompanied by trembling and subsequent great prostration.—EDITORS.

† *Koiwi*. This word signifies the body or person of man as unoccupied by an *atua*—the earthly or fleshly body. If a priest’s *atua* were to desert him he would say, “*Kua noho koiwi noa iho.*”

‡ Te Ariki is now covered by the eruption matter from Mount Tarawera. It was still a stockaded *pa* in 1858 ; it is situated just where the Kaiwaka stream formerly ran into Lake Tarawera.



thought of their slain at Otu-taewa and the desecration of Rua-tahuna by an armed enemy. The *papa* of the *matakite* was secured; the omens were propitious; the prestige of Te Rehu-o-Tainui was upon the warriors of Tuhoe; no one had fallen in the *peruperu*, and neither *pahunu*, *hawaiki-pepeke*, nor *korapa* marred the proceedings.\* What more could man desire? Then the sons of Toi and of Potiki surged outwards from the sacred girdle and closed in upon the children of Tama-te-kapua, whilst the priests of Makawe called upon that ancient god, for the world of death was upon them.

Te Purewa of Tuhoe secured the *mataika*, or first-slain. He attacked Te Waha-kai-kapua, and these two engaged in mortal combat in the manner of the ancient Maori. Te Purewa fought with an *onewa*, which was broken as he warded off a desperate blow, leaving but the stump of the weapon in his hand. Waha'felled him, and ran him through with his *pouwhenua*, pinning him to the earth. As the Arawa chief was bending down and driving his weapon home, Te Purewa struck up at his temple with the broken *onewa* and killed him.† Uhia, the priest, drank of the flowing blood of Te Purewa, and by means of sundry *karakia* saved his life. This was the turning-point of the fight, and the Arawa chiefs Tionga, Te Rangi-ka-tukua, and Te Huri-nui were shortly afterwards slain, thus the *matakite* and *papa* of the Tuhoe *atua* were fulfilled, and the fame of Te Rehu-o-Tainui soared heavenwards. Te Purewa slew both Te Waha-kai-kapua and Tionga.

It is said that the men of the Ngai-Te Riu *hapu* of Tuhoe who were at Puke-kai-kāhu did not, for some reason, engage in the battle but stood gloomily looking on, like the famous MacGregor clan. Hence comes the expression: "*Te tohu takoto a Ngai-Te-Riu.*" Also as Te Purewa looked upon the lifeless bodies of Tionga and Te Waha-kai-kapua, he said "*Waiho i kona te ika hui-rua a Te Tautahi-a-Kokamutu.*"—"Lie there, the two victims of Te Tautahi (Te Purewa), son of Kokamutu."

This crushing defeat of Te Arawa put an end to their direct raids on Tuhoe-land, though some of the tribe fought with Ngati-Manawa against Tuhoe at Te Tapiri in 1861, or thereabouts, and where those two tribes were defeated and their *pa* taken after a two days siege. Also some of the Arawa joined Taihako's second expedition.

The lake of Rerewhakaitu was *tapu* for many years on account of the Arawa chiefs who had fallen there, no fish could be taken therein until, in 1867, it was freed from *tapu* by old Paia Ririapu.

\* *Peruperu*, the dance of defiance before the enemy; *pahunu*, evil omen, or ill-luck; *hawaiki-pepeke*, see *ante*; *korapa*, to turn to the left instead of the right after throwing the spear, an evil omen.

† This incident was given by Capt. Mair.

In 1865, when Capt. Mair, with 200 Tu-hourangi and Ngati Rangitihi, passed over the field of Puke-kai-kāhu, the Arawa halted, performed a war-dance, and fired volleys over the *parekura*. At that time many broken weapons were lying in the old ovens where the Arawa slain had been cooked by their conquerors.\*

Tuhoe returned to their homes, taking with them the heads of the chiefs killed at Puke-kai-kāhu and Te Kopiba. But the widows remained, the widows of Te Arawa, of the slain chiefs whose heads were destined to ornament the *marae*, or court-yard, of Rua-tahuna on state occasions, and be placed on *turuturu*, or stakes, round the margin of the cultivations in order to make the *kumara* grow. And the hearts of those widows were full of pain and love (*manawa-wera*). So they cast about for some relief to their feelings—and found it. It was the *tumoto* or *kaioraora*† of Hine-i-turama, wife of Te Huri-nui :—

THE TUMOTO OF HINE-I-TURAMA, FOR TE UREWERA.

E hiahia ana au ki Kai-mokopuna,  
Ki te okiokinga o te upoko-kohua nei,  
O te Urewera.  
He kore nui a te hau, ka uaua ano.  
I rere tawheta noa ki te whai,  
Ki te kawē nui atu mo Tuhoe, mo Tu-mata-whereo.  
Kia whakaraupatitia te pokai kotuku na Rangitihi;  
He paenga pakake ki te ao o te tonga.  
Kia tataia ki runga ki te tumutumu poto,  
Kia titiro iho te hoa o te kai,  
Ki a Tawhaki, ki te kiri ra,  
Whakafaua ki te anuhe tawatawa.

Whiti Tuarua.

Me tika taku tira kahurangi ki te au o Tarawera,  
Mo Te Kakara, mo te ngare o 'Tauwhao;  
Kia rite ai ki te aitanga a Tama-te-ra  
E tu iho nei.  
He mana tonu no te whakauruhanga o Te Mahana—  
Te Hiko-o-te-rangi. Ka whiriwhiri tonu  
Ki nga maunga nunui o Motoi—  
O te puhi o Te Arawa,  
He ara whakaheke kino i te iwi.

“Towards Kai-mokopuna are my thoughts directed,  
To the resting-place of those cooked-heads,  
Of the Urewera tribe.  
'Twas fault of energy, that difficulty caused,  
When in disorder the pursuit followed  
With fierce onslaught on Tuhoe and Tu-mata-whereo.  
There fell in heaps the flock of cranes of Rangitihi;

\* We are informed by one of the old chiefs of Tuhoe, that the battle of Puke-kai-kāhu occurred some years before the terrible epidemic called “Te Rewharewha” attacked the Maoris, which is believed to have occurred in about 1790.—EDITORS.

† Both mean a song or recitation, in which the composer's enemies are cursed according to the highest standards of Polynesian custom.—EDITORS.

Like stranded whales, in the land of the south.  
 Their heads to ornament the short straight stakes,  
 On which the food-contaminated ones might gaze—  
 On Tawhaki, with the handsome person,  
 For beauty, likened to the patterned caterpillar."

*Second Verse.*

"Had my loved ones gone to the current of Tarawera,  
 For Te Kakara, for the supreme chiefs of 'Tauwhao;  
 Then might they have been like the descendants of Tama-te-ra,  
 That yonder stand.  
 All powerful would have been the succour of Te Mahana,  
 And of Te Hiko-o-te-rangi. Instead they chose  
 The great mountains of Motoi—  
 The feathered plumes of Te Arawa—  
 A fatal road of death for the tribe."

Such was the *tumoto* or cursing song of Hine for the slayers of her husband. The idea of the widows was this: That a force of Arawa warriors should escort them to Rua-tahuna, where they should sing this song before Tuhoe—*kia ea ki te ao*—that their wrongs might be avenged before the world. And then they would make peace with the mountaineers of Te Urewera and fight no more; for Hine yearned to look upon the head of her husband. So the Arawa escorted Hine to Rua-tahuna, and Tuhoe collected at Taumatū-o-te-riu *pa* to meet them. When the Arawa halted on the flat below the fort, Hine called out to Te Aihurangi, a chief of Tuhoe within the *pa*, "Is the head of Te

Te Aihurangi

Hine-atarau

Te Ara-he

Puke-pohatu

Mihaka. Hopaea = Te Aranga

Rangi-tere-mauri

Huri-nui with you?" He replied, "Yes, it is even here." Then the widow asked that the head of her husband be brought before her that she might greet it. So Te Aihurangi took a fine cloak and wrapped it round the preserved head of Te Huri-nui, and accompanied by fifty men of Tuhoe he carried it down to the Arawa encampment, where, at Hine's request, he placed it upon the *turuturu*.\* Then as the wailing of the

stricken widow was heard, the Arawa stripped to perform the *haka*, or posture dance, of Hine-i-turama. It was on that flat, just by the willows, where eight hundred fighting men of the Lake Country silenced the rushing Whakatane with the resounding chorus of the *haka*. Tuhoe said: *He whatitiri ki te rangi, ko Te Arawa ki te whenua*—The sound of the Arawa on earth is like unto the thunder of heaven.

Then the Arawa, having avenged their defeat to the best of their ability, by the chanting of the *tumoto* given above, prepared to depart. Naturally nothing could be undertaken in those days without the aid of the ubiquitous *tohunga*, and therefore Hape, priest of the Arawa,

\* Short stakes, often carved and polished, on which the preserved heads of enemies are stuck.—EDITHORS.

proceeded to kindle the sacred fire of divination, in order to ascertain what fortune had in store for his party during the return journey. As the fire burned up, the smoke thereof, instead of rising straight up, rolled down across the trail by which the Arawa were about to depart. The priest said, "*Ko te riri kei mua i a tatou*,"—"War lies across our path"—and his people knew that it was so, as each warrior looked to his weapons and prepared for the fight which was thus foretold of the gods and which no man may avoid.\* *Heoi!*—So the Arawa went.

Shortly after the departure of Te Arawa a band of the Tama-kai-moana *hapu* of Maunga-pohatu arrived at the *pa*, intent on attacking the visitors, and were angry with the Rua-tahuna chiefs for having made peace. The men of Rua-tahuna said, "Do not pursue the Arawa, for peace is made firm. Should you trample upon that peace-making, then shall you surely be delivered into the hands of the Arawa." However, the Maunga-pohatu warriors persisted, and overtook the Arawa at Te Whatu-o-Mawake on the Tahuaroa range, where the two forces fought, and Tama-kai-moana were defeated, losing Te Rua-o-Kahukura and about thirty others. Thus it was that the word of the priest Hape was fulfilled—*Ko te riri kei mua i a tatou*—and Tama-kai-moana had fallen. The men of Rua-tahuna said, "*Kaitoa!* (Serve them right!) For they trampled upon the peace-binding."

Here ended the war with the Arawa, and the formal peace-making, the *tatau pounamu*, was celebrated at Puke-kahu below Fort Galatea—*Katahi ka poua te tatau pounamu ki Puke-kahu*.

Yet again the leagued *hapus* of Tuhoe call upon Uhia, the medium, and his man-destroying *atua*, Te Rehu-o-Tainui. It was the "*Kanohi kitea o Tai-hakoa ki roto o Rua-tahuna*," or "seen-face" of Tai-hakoa within (the bounds of) Rua-tahuna.

Some time after Tu-korehu's raid on the East Coast, that old warrior of Waikato conceived the brilliant idea of organising a raid on Tuhoe-land. The Ure-wera say that there was no cause (*take*) for this expedition, that it was simply meant as a *kawe ingoa*, that is, to make a name for himself. It is probable, however, that some *take* was found by Waikato; not at all a difficult matter for the astute Maori, for all inter-tribal history would appear to consist of many links of a long chain of battles, murders, surprises, and reprisals, ever being carried on by the different tribes in the good old days.† Possibly the preceding link was a broken one for the sons of Tuhoe, inasmuch as it is not wise to this day to question them closely concerning Okiri and Purahotangihia. However, Tu-korehu rallied his spears for a foray on the

\* Had the smoke of the *ahi ta whakataumata* ascended straight, it would have been a good omen, and the *ope* would have no fighting before them.

† This *take* was probably found in a former raid of the Ure-wera on Waikato, when the two chiefs, Kume-kume and Kawa-iti, were slain by them.

realm of Potiki and the vale of Rua-tahuna. He called on Ngati-Raukawa to assist in humbling the pride of Tuhoe, and marched his force to Taupo, where many of Ngati-Tuwharetoa under Tai-hakoa joined him, and also a division of Te Arawa under Te Ngahue. On arriving at Te Whaiti, the war-party found that the people of that place, ever situated between the devil and the deep sea, had retreated to the wild forest ranges of the back country, and were by no means inclined to show themselves to the man-eating warriors of Taupo and Waikato, which same appears to have been a favourite plan of the guileless children of Whare-pakau. Tu-korehu enquired of his followers, "Where are the people of this land?" They replied, "Where, indeed! They have fled before the name of Waikato-taniwha-rau (Waikato of-the-hundred-chiefs). The fear of Waikato has destroyed their courage." Such were the jeering remarks of Waikato for the men of Te Whaiti-nui-a-Toi.

Tu-korehu and Tai-hakoa marched their warriors by Te Pu-kioere, and crossing the forest-covered Tahuaroa range, appeared suddenly before the walls of the Puke-nui\* *pa*, at Olhaua-te-rangi, where they killed the Tuhoe chief Te Areare with many others. They then marched to Taumata-o-te-riu *pa* at Te Tahora; Waikato surrounded the *pa* during the night, and assaulted it on the following day. The struggle was not a long one, for but few men were within the *pa*, the greater number of the occupants being women. The only name preserved in regard to this fight is that of Te Angapiipi, of the invading force, who was here slain. It is stated that he was of Te Arawa. The escapees of Tuhoe scattered under cover of night to gather the fighting men of the tribe. The next day four hundred men of Tuhoe had collected. Te Whare-kotua wished to attack Waikato at once, but Koroki said, "Let us wait until the whole of Tuhoe are assembled, that our women and children may see how we can defend our lands." This word was agreed to, and for two days Tuhoe remained inactive, while bands of bushmen kept coming in from the outlying districts of Tuhoe-land to swell the local ranks. On the third day the attack was made on the Waikato *taua*, who were defeated, losing the chief Te Tiroa. The northern host fled, pursued by Tuhoe. Te Umu-ariki cried, "Whence comes this army?" Tai-hakoa, of Tu-wharetoa, replied, "It is I, Tai-hakoa." Te Umu' said, "Enough! Go on your way, but we meet again when the morning light dawns." So the army of Waikato retreated.

It is said that Tai-hakoa wanted to continue the raid, and again try conclusions with Tuhoe, but Tu-korehu had had enough of fighting, having lost two of his chiefs. He was also impressed with the idea that his *take* was insufficient to warrant any further aggressions on his part—such at least is the manner in which the diplomatic Maori puts

\* This is the place from which the late chief, Kereru Te Pukenui, took his name.

it to-day. "*Na, ka mate a Te Angapipi ki Taumata-o-te-riu, hoki atu nei a Tu-korehu, to ake te tatau ki te whare*" ("When Te Angapipi was killed at Taumata-o-te-riu, Tu-korehu returned, and shut the door of the house after him"). Whilst unsuccessful on the whole, Tu-korehu took many prisoners of the Warahoe tribe back with him to Waikato, who were not released until Christianity was introduced. The rest of the tribe fled to Rua-tahuna, whilst Ngati-Hamua went to Maungapohatu for safety. He was satisfied.\*

Not so Tai-hakoa. This fierce old man-hunter determined to make yet another effort, whereby the men of Rua-tahuna should feel the weight of his arm and the penetrating power of the spears of Taupo. That effort succeeded, though, as we shall see, the rejoicing of the victors was not of long duration. And here is the story thereof:—

Te Wini of Tuhoe with his younger brother Tapuwae were attacked by Ngati-Hineuru at Tarawera. Tapuwae came off scatheless, but Te Wini, who engaged in single combat with one of the enemy, was speared in several parts of his body. They succeeded in escaping, but on reaching Te Whaiti, Te Wini was unable to travel further, and was left with Ngati-Whare by his brother, who then proceeded to Rua-tahuna. Ngati-Whare treated their guest well, and tended him until he had recovered from his wounds. Meanwhile Tuhoe were waiting for the return of Te Wini, and as time passed on without his putting in an appearance, they appear to have jumped to the conclusion that Ngati-Whare had killed him. They therefore sent out a party to obtain *utu* for this supposed murder. Hine-tatu was slain by the war-party as a *ranaki mate* (a death avenged). This roused Ngati-Whare, who sent out messengers for tribal assistance. Ngati-Tuwharetoa under Tai-hakoa responded to the cry for help, together with Ngati-Manawa and Te Arawa. The combined forces marched on Rua-tahuna, where they attacked Ngati-Te-Riu and took the two *pas*—Rau-marama, near Te Puta-taua, and Te Kauae, on the Manga-o-Rongo Stream. Here they killed Potae, Tu-kahara, and another chief of Tuhoe, and took prisoners Tuku, Te Wawau, Houhi, and Hape-nui, three of whom were women. The survivors fled to Tuhoe. They said, "We have fallen in death." "By whom?" "By Ngati-Whare." Enough said. Tuhoe rose and lifted the trail of the retreating war-party by Waihui Stream. Ngati-Whare and their allies camped for the night at Te Wera-iti, at the base of Tara-pounamu.† During the night a *kaka* was heard to cry

\* Tu-korehu was one of the leading chiefs of the great Waikato tribe, and noted for his warlike exploits during the early years of the nineteenth century. It was he who led the celebrated expedition called "Te Amio-whenua," composed of choice spirits of Ngapuhi, Ngati-whatua, Waikato, and Te Arawa, whose blood-stained trail carried them to Te Mahia, in Hawke's Bay; thence through Wairarapa and Port Nicholson, and by the West Coast to Taranaki, where Tu-korehu and his allies were cooped up in Puke-rangiora *pa*, when Te Rau-paraha fought and won the great battle of Te Motu-roa in about December, 1821.—EDITORS.

† Their camp was on the line of road now being constructed through Tuhoe-land.

out in alarm (*ka tarakeha te kaka*). Te Raiti of Ngati-Whare said, "*Te kaka a Te Raiti!*" ("The parrot of Te Raiti!") For he

Te Raiti (*t*)

Makutu (*w*)

Repora (*w*) = Hamiora Po-takurua (*t*)

Te Mate-kuare I (*t*)

Te Mate-kuare II (*t*)

knew well that it betokened some one prowling around in the bush, and naturally an enemy. Ngati-Whare at once fled, as became a wise people, but Ngati-Manawa, Tu-wharetoa, and Te Arawa remained in camp, possibly not having heard the *kaka's* warning note. As

day broke Tuhoe continued the pursuit of these latter people, whom they attacked at Ariki-rau near Te Hika. Here the two forces fought it out. Tama-hore of Tuhoe struck at one of the enemy in the forefront with his *taiaha*, crying, "*Kei au te ika i te ati!*" ("With me is the 'fish' of the beginning," i.e., the first one slain). Te Purewa, his younger brother, then leaped forward and killed the

Te Purewa

Hine-kura

Te Waka-unua

Te Wi

Ani

first man with a blow of his *patu-paraoa*. The invaders were defeated and fled, pursued by Tuhoe, who slew all they caught. Te Wabi-tapu of Tu-wharetoa was the last man killed (*tangata whakatike*). It was in this battle that Tai-hakoa fell, though the *kanohi kitea* still troubled Tuhoe, who would not admit that

Ariki-rau had wiped out the "seen face" of Tai-hakoa within the vale of Rua-tahuna. So the *taua* of the outer world crumbled away. Their intention had been to enter on an extended picnic within the sylvan solitudes of Tuhoe-land, and to literally live on the enemy, as all good warriors should. This intention they carried out—with certain omissions.

This armed invasion of the sacred precincts of Rua-tahuna was a splendid *take* for war, and one not to be neglected, more especially when they possessed such a powerful war-god as Te Rehu-o-Tainui. The chiefs of Tuhoe met in council: Te Umu-ariki spoke, "Let us tread in the footsteps of Tai-hakoa, in revenge for his having trampled upon the *mana* of our chiefs." And the whole of Tuhoe consented. Then the hundred and seventy, twice told, of Tuhoe arose, and under the chiefs Te Purewa, Koroki, Te Whare-kotua, Poutu, Tai-turakina, Tuirini, and Te Umu-ariki, they marched on Taupo to avenge the "*kanohi kitea*" of Tai-hakoa in the vale of Rua-tahuna.

As in former cases, the whole direction of the war-party in regard to mode and time of attack lay with Uhia, the famed *kauwaka*, controlled and directed by his *atua*, Te Rehu-o-Tainui.

And as the men of war traversed the sterile plains of the outer world it was Uhia, priest of Tuhoe, who slept the strange sleep during which the seers of old beheld wondrous things and held communication with the unseen gods. As he slept, a vision came before him: he saw

Te Kiore, chief of Tu-wharetoa, clad in a red cloak such as men of rank wear ; this was his *tangata papa*. He saw also a canoe, decked with many a strange device, the delight of the men of yore ; this was the *waka papa*—such were the *papa* for Orona. Then the weird voice of Te Rehu-o-Tainui came to him, saying, "Seek ye this man of the red cloak, and this canoe in the world of life. Should they be seen by you—then nought shall remain in the realm of Tu-wharetoa save the birds which ever drift upon the waters of Taupo-moana."

As Uhia awoke he explained the *matakite* to the braves of Tuhoe : "When we arrive at the Sea of Taupo we must be wary and careful to obey the commands of the *atua*. Should we not at once behold the two *papa*, then must we restrain ourselves, and not until the *papa* are seen, Te Kiore of the red robe and the canoe known as Te Hiahia, the first to be slain and the latter captured, may we attack the men of Tu-wharetoa. Then all shall be well, and but the drifting waters of Taupo remain." These were the words of Uhia, and then he disclosed to them the *ngeri* (or war-song) of the *matakite* which we shall soon hear resounding on the shores of the inland sea.

It is Taupo-nui-a-Tia. The warriors of Tuhoe are in camp at the *tino*\* of Taupo, gazing in wonder at the great expanse of waters, at the canoes of the enemy hurrying to and fro to collect the forces of the land to repel the invaders of the realm of Ririo.† For the men of Taupo have fled from the *pas*, Nga Mokai, Te Totara, Uru-kapua, and Ope-rua, which have fallen to the warriors of the rising sun. Again is heard the warning voice of the *kauwaka* : "Listen, O Tuhoe ! Should the enemy attack you this day, make no sign. Fight not save in defence until the *papa* are secured. The token of Te Kiore, it is the sign of the red robe. Be not over eager, lest ye fall. When the time comes I will give to you the word, and Taupo shall be desolate."

It was then that Tu-wharetoa, under Te Here-kiekie and others, came against Tuhoe at Orona. For two days they strove against the mountain men, for two days did Tuhoe of the dark world but lift their weapons to repel the assaults, though the fierce fighting blood of many generations of warriors was surging hotly through their veins. No counter attack was made—the time was not yet.

On the third day came the battle of Orona. The Lake men were gathering from afar, coming by land and water to destroy the reckless invaders. The cry of Uhia came forth, "Behold, O tribe ! The *papa* of the gods. Arise ! O Tuhoe ! Arise and strike." And then, looking across the waters of the lake, the men of Rua-tahuna beheld the *waka*

\* *Tino* : the precise spot from which a place takes its name ; in this instance, the obsidian cliffs behind Orona, or Hamaria—its modern name. It is here the tourist takes his al fresco lunch on the way from Taupo to Toka-anu.—EDITORS.

† Ririo, a species of flying ogre, or dragon, which was believed to inhabit the Kai-manawa mountains, just to the east of Lake Taupo.—EDITORS.



*papa*, Te Hiahia, approaching the shore laden with warriors and conspicuous among them was the red cloak of Te Kiore. Then it was that three hundred and four tens of the fighting men of Tuhoe, mad with excitement and the lust of war, leaped to their ranks and thundered forth the *ngeri* of the *matakite* for Orona :—

Ko wai te waka—e?  
Ko Te Hiahia te waka—e  
Me he peke mai a Te Kiore  
Ki runga ki nga taumata o Uru-kapua\* ra,  
Ki reira tiro tiro ai—e—ha!

“What is the canoe?  
Te Hiahia is the canoe.  
If Te Kiore shall spring  
Above, to the brow of Uru-kapua there,  
Then shall he see. Ha!”

As the chorus of the *ngeri* died away across the placid waters of Taupo-moana, Tuhoe charged down to the water's edge, and in a little space was Te Kiore of the red robe slain and the *waka papa*, Te Hiahia secured, thus fulfilling the *matakite* of Te Rehu-o-Tainui.

Then the trouble commenced, as Tuhoe and Ngati-Tuwharetoa fought it out on the shores of Taupo-nui-a-Tia. The lake men fought with the desperation of those who strike for invaded homes, but the warriors of Rua-tahuna fought beneath an unconquered war-god—and who shall doubt the end. For yet a little while, and the hosts of Taupo are flying in sore defeat, pursued by an exulting and pitiless enemy. “*He iti na Tuhoe e kata te Po*” (“A few of Tuhoe, and Hades shall laugh”)—So say the people.

The natural and proper sequel was of course a monster cannibal banquet, held on the shores of the lake, the *Ika-a-Tu* (“The ‘fish’ of Tu,” bodies of the slain) were prepared in numberless *umu*, and the joy of the war-god's host reigned over the camp of *Tuhoe moumon tangata ki te Po* (“Tuhoe, wasters of mankind unto death”). It is said that in lieu of the usual heating stones lumps of pumice were utilised in the *umu*, a fact which remains as a term of reproach against Taupo, even unto this day. So ended the Tuhoe raid on Taupo, and the chiefs said, “*Ka ea te kanohi kitea o Tai-hakoa ki roto o Rua-tahuna*” (“The ‘seen face’ of Tai-hakoa at Rua-tahuna is equalised”).

At this time a tribe known as Warahoe or Te Poho-kotia was living at Taupo, having been expelled from the lower Rangitaiki by Ngati-Awa, with whom they were connected through having intermarried with the wandering Ngati-Ira. These Warahoe ate many of the

\* Te Uru-kapua is the brow overlooking the old village of Hatepe, near the Hine-maiai stream, about a mile north of Orona.—EDITORS.

bodies of the Taupo slain, and being observed in this cheerful and friendly act by the prisoners among Tuhoe, the fact was soon made known to Tu-wharetoa, who, when the victorious *ope* had returned to Rua-tahuna, proceeded to rebuke the erring Warahoe after the manner of their kind. Many were slain and eaten by the indignant Taupoites, assisted by Waikato, while yet others were degraded for all time by being thrust alive into large food baskets and there secured, on which pleasant little episode the name of Kohi-kete was bestowed, a title which, although void of honour, was given also to a surviving member of Warahoe who bore his new name with meek fortitude until his death at Te Whaiti many years after. Ngati-Hamua, who had likewise been driven from Rangitaiki by Ngati-Awa for conduct unbecoming to gentlemen, were also concerned in the above affair, and both remnants now became convinced that Taupo was an excellent country to migrate from. Hamua found an asylum among Tama-kai-moana, of Maunga-pohatu, while Warahoe sheltered within the vale of Rua-tahuna. In late years the few survivors of these *hapus* came out and settled at Te Whaiti-nui-a-Toi, where they are still to be found, but it is not well to mention the name of Kohi-kete within their hearing.

Then Te Umu-ariki of Tuhoe and Te Heuheu\* of Taupo made peace firm between the two tribes, and the *tatau pounamu* or jade-door—emblematical for a lasting peace—was raised at Opepe as it had been raised at Ohui.

And Tuhoe, “destroyers of mankind,” marched joyfully on the back trail to their rugged mountains, exulting in their victory and boasting of their marvellous war-god Te Rehu-o-Tainui, with the wisdom of Uhia the medium. For the name of Tuhoe-potiki had struck against the heavens.

Uhia and his *atua* went through yet other battles on behalf of the Urewera league, but those given above were the principal ones, and will serve to illustrate the duties of a war-god in ancient Maori-land. After the death of Uhia other *tohungas* became mediums for Te Rehu-o-Tainui, but they never acquired the marvellous power and prestige of the *atua's* first *waka*, Uhia of Tama-kai-moana; and so the strange powers of that famed war-god gradually waned.

“And in my youth we possessed *tohungas*, who were mediums of Te Rehu-o-Tainui, but they were not as the men of old, for it was we of Tuhoe who fell on those fields; and now we shall fight no more as men fought, but pass into old age and decay like unto the trees of the forest.

\* Te Heuheu Tukino, the great chief of Taupo, did not join in the battle of Orona; he was on his way thither with reinforcements, when at Moutere, a few miles south of Orona, he met his people in full flight.—EDITORS.

"For the *pakeha* had come from the great ocean, bringing guns and powder, with many other strange things unknown to our fathers. Then the missionary came among us and told us we were all children of the devil and doing his evil work. Even so were the old customs and old beliefs of the Maori forsaken by us, and we turned to the ways of the white men. Then Te Rehu-o-Tainui and the gods of our ancestors forsook us for ever. For we had trampled upon the ancient *tapu*. That was the end."





## FOLK-SONGS AND MYTHS FROM SAMOA.

BY JOHN FRASER, LL.D., SYDNEY.

### V.

#### THE HISTORY OF TANGALOA-A-UI.—A *TALA*.

INTRODUCTION.—The supreme Tangaloa of the heavens was the father of all Polynesian gods and men. His divine children, the Sā-Tangaloa, occupied the various stages of the heavens above—all except the ninth, where Tangaloa-i-le-langi reigned supreme and alone. But on earth below he had sons also by mortal mothers. These sons were demigods, and one of them, Tangaloa-a-Ui, is the subject of this myth. Other particulars of his history are to be found in other myths.

#### THE *TALA* TRANSLATED.



TANGALOA-A-UI was both by birth and adoption a god; he was also of human birth through his mother. A-Ui, as a god, had the right to go up to the heavens, which he did frequently, to attend the councils there. On earth at that time there were no councils, for no rule was yet established among men. Tangaloa's children were gods, and had all the same power to ascend from earth to heaven, to pass over seas, and to go to the most distant regions.

2. When A-Ui's sons were sufficiently old, he used to take them up with him to the councils of Tangaloa and the Sā-Tangaloa. The one son, Ta'e, sat respectfully with the other young gods outside the council-house, listening to the deliberations. But the other son, Le Fanonga, used to go about quarrelling with the other boy-gods noisily, so that there was always an uproar when Tangaloa-a-Ui and his sons came up. This was utterly unlike the propriety required in these realms; for, at all times, perfect peace and order were there, and silence during the holding of councils. Annoyed by these disturbances, Tangaloa-the-creator and Tangaloa-lē-fuli proposed that dignity and authority and the palace and sovereign rule should be given to Tangaloa-a-Ui to take to earth with him, so that he might appoint one

of his sons king of earth, with all the royal rights; thus there would be no occasion to have the peace and quietness of the heavenly regions any longer broken.

3. Accordingly, when Tangaloa-a-Ui next attended the council, Tangaloa-the-unchangeable said to him, 'Come here! Have a regard for these lands, that there may be no (more) disturbance here. Let the title depart; take it away with your children; and do you take order down below, as to whom you will cause to hold the title; and take it and hold a council down below; take it, and with it a royal house.'

4. With these dignities, therefore, Tangaloa-a-Ui and his sons returned to his home at Le Fangā. Here he made his arrangements for the future. So to Le Fanonga he said, 'You are a disobedient boy; you stop here. Ta'e-o-Tangaloa shall be king; to him shall be given the royal sway over all lands under heaven; the proclamation of the *ao* shall go forth in his name.'

5. At that time there was no Tutuila nor Upolu, but only this Manu'a, and Savai'i and Tonga and Fiti and the eastern groups—all included under the name of Samoa-atoa—and papa-langi, 'the foreign lands.' And so he became sovereign of all these lands; their kings all received their dignity through or from him. His title was Tui Manu'a-tele-ma-Samoa-atoa, 'prince of great Manu'a and of the whole of Samoa.' His sister was Moi-u'u-le-Apai, who married Tui-Fiti, 'the king of Fiji.'

6. After he had made these arrangements, Tangaloa-a-Ui went back to heaven and remained there.

7. But his son Ta'e-o-Tangaloa married two wives, of whom the one Le Lau-lau-a-le-Folasa was the first to bear a child. Then at once they cried out, 'We have got a king of Manu'a.' Doubtless the Folasa had prophesied that the title should descend to him. Tangaloa came and was angry. He said, 'The boy of her who brings forth first will not be titled quietly.' Then he came to Aualuma, and Sina had brought forth. Her family heard that a king was proclaimed. Then they were angry. Sina said, 'Come here! Your wife has brought forth; your child has been elevated; he is proclaimed. You separate from me and dwell alone with that lady. Why should you proclaim the praise of me and my boy? Let me please myself as to a name for him.' But Tangaloa said, 'Don't listen to that tale; be not grieved. Have I said, "The family that does things quickly shall rule?" Do I desire the boy of the quick-doer? But, come now, proclaim that boy of yours as your chief; let him be called "The Raiser-up of Lands" (Fa'a-ea-nu'u); let him have the title as exclusively human; let him stand up in his palace as king of Manu'a and all Samoa. But as for that other boy in the east, let him be called "The Heavenly Pleader" (Ati-i-langi); he is only a god in Fanga; let him make speeches in the sky, his palace; let him sit there and speak to the heavens; let the boy be exclusively god in Fanga.'

## NOTES.

1.—Tangaloa-a-Ui; *a* is the preposition 'of,' and is here equivalent to 'belonging to,' 'begotten of,' 'the son of.'

Councils; '*fono*.' Cf. Ovid's *Consedere duces*, the council of the 'knobs,' as old translators call them; cf. also Homer's *Δανάων βούλην*, the council of the Grecian kings before Troy.

2.—Council-house; '*fale-ula*'; which means the 'bright house.' Elsewhere in this myth it is translated, 'a royal house,' 'the palace.' It is also the name of the supreme Tangaloa's abode in the ninth heavens.

Sovereign rule; royal rights; the title; all these expressions are included in the one word *ao*, which denotes the sovereign, supreme and sacred position of the rightful *tui*, or king.

Le Fanonga: he was a giant; see his history in other myths.

Propriety; see the account of the conduct of Pava's boy in another myth.

Silence; '*ligo-ligo*.'

The creator; '*fa'a-tutupu-nu'u*'; who 'made the lands to spring up.'

Lē-fuli, 'the immovable.' See the myth entitled 'The Samoan account of Creation' in vol. iii of this Journal.

Annoyed by these disturbances; the Samoan text here, shortly expressed, is as follows: 'Ona oo lea i le tasi fono; ua fetalai Tangaloa-fa'a-tutupu-nu'u ma Tangaloa-lē-fuli, "Ina o mai ia, se fai le tatou filifiliga; ina alu ia lena alii ma ana fanau; aua lē misa soo ma le soesa a le tama lea o Le Fanonga; a e lē afaina Ta'e-o-Tangaloa; ina au mai ia le ao e te'a ifo ma le alii ma ana fanau." Which means, 'Then another council came on; and Tangaloa-the-creator and Tangaloa-the-immovable said, "Come now, let us make our choice of the best plan; let that chief go and his offspring; don't quarrel constantly because of the offensive troublesomeness of the boy Le Fanonga; but there is no danger (on that account) as to Ta'e-o-Tangaloa; make the royal title go down with that chief and his offspring."'

3.—Come here, &c.; the Samoan text is: 'Maliu mai ia; e te silasila i le nu'u nei e leai se pisa; ma ina te'a alu ia le ao; inā ave ma lau fanau; pule oe i lalo se e te fa'anofo i le ao, ma ave ma fono ina fono i lalo; ave ma le fale-ula.'

5.—Moi-'u'u. See the myth about her. She is probably the same as Mai-kuku in Maori tradition.

7.—Le Folasa, 'the prophet.' See his history in other myths.

Brings forth first; '*failise*'; lit., of the 'quick-doer.'

Her family hear, &c.; 'ua fa'alogole aiga ua alogaina lea tupu.'

Your wife, your child; there is some bitterness in her use of 'your.'

The title (of authority), '*ao*'; 'his palace,' '*lona fale-ula*'; god in Fanga, '*aitu*,' an inferior sort of god.

## VI.

## THE SUPREMACY OF TUI-MANU'A.—A TALA.

By Tangaloa's appointment, there was originally only one king for the whole Samoan group, which included Samoa, Tonga, Fiji, Rarotonga, Tahiti, and Wahua. In accordance with this arrangement, Fiji, Tonga, and the eastern groups used to bring tribute of fish

to Tui-Manu'a. The Fijians felt it to be burdensome to bring their offerings so far, hence they compounded for them, once for all, in the following way:—

2. A couple named Ia-ia and Sau-sau gave birth to a pig, that had young. The Fijians held a council, in which the difficulty of conveying the *umiti* to Tui-Manu'a was considered, and it was resolved to take a boar and a young sow and offer them as compensation for the annual tribute. The offer was accepted. The progeny was distributed among the chief families of Manu'a, on condition that they should pay the *umiti* regularly to Tui-Manu'a. So young pigs were soon brought to him in such abundance that the king told his councillors that they must now take charge of the produce of the land themselves. On one occasion, while the king and his attendants were on a visit to Fiti-uta, the *umiti* arrived from the eastern isles, but the people of Taū killed those who brought it. When the king returned, he was so angry that he prayed to Tangaloa that the islands of these wicked people might sink; and so they disappeared; but sometimes a light is seen where the islands were, and boat-parties coming from Tutuila mistake it for Taū. There is a tradition that formerly there were islands to the south-east of Taū.

All this is testified to by Taua-nu'u, legend-keeper of Manu'a.

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#### NOTES.

1.—Wahua; this name is doubtful as it is indistinctly written in the MS. It may be Oahu, which in Maori is called Wāhu.

Tribute of fish; 'sa au mai le umiti a Tui-Manu'a mai Fiti ma Toga ma le atu sasae.'

2.—Ia-ia, 'a pig's grunt'; Sau-sau, 'come-come,' or 'sow-sow.'

Umiti, 'tribute'; councillors, 'tula-fale,' heads of families.

Take charge, &c.; 'pule i le lau 'ele'ele.'

Islands . . . might sink; 'ia lolomi lea atu nu'u i sasae.'

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#### VII.

##### THE ORIGIN OF THE SAMOANS.

NOTE.—This fragment is not signed or dated, but it seems to have been written by a missionary on some one of the other islands of the Samoan group.

I have not been able to ask any one of the wise men (*au popoto*) about your account of the name Savai'i. There is little doubt, I think, that Manu'a was the first island to be peopled, not only of this group, but also of several other groups. All tradition seems to point to that. Tui-Manu'a, I believe, claims to be the seigneur (*matua*) of all the Tuīs in these seas, including Tui-Tonga and Tui-Fiti. The Tongan tradition goes far to confirm this. They give the following account of the origin of Samoa and Tonga: Maui or Ti'i-ti'i went to Tui-Manu'a to

beg from him a bonito-hook (*e saili pa*). Tui-Manu'a was away from home, and his wife received Maui all too kindly in her husband's absence. She one day asked him what he came for, and he told her. She then said, 'When Tui-Manu'a comes, he will offer you a bright hook (*pa pupula*), but don't take that; he will then offer another and another, but you must refuse them all, and ask for that old hook there which is lying in the eaves of the house (*taatia i le pausisi o le fale*). All this took place just as she said; and in due time Maui went away with his hook. Tui-Manu'a's wife, however, was now pregnant to him; so, before he left, he told her that, if the child should be a son, she should call him Tonga. He then came down here to Samoa and fished up these islands; but, just as he had done so, he had to flee from Tui-Manu'a, whose wrath was kindled on discovering his wife's unfaithfulness. Maui then fished up Tonga, and, having heard of the birth of a son, he called the islands after him; and, as a proof of his love, he made Tonga all level and smooth for him. He would, perhaps, have done the same for Samoa if Tui-Manu'a had not been so angry against him; and so it was left in the rough, just as it had been fished up.

And this is the origin of Samoa and Tonga, and explains why the one is rocky and mountainous and the other level and smooth.

## VIII.

### THE ORIGIN OF THE SAMOANS.

Tufa, chief of Sapuna-oa, says:—

1. Samoa are a people that came in a vessel; they got the land, but the accounts differ as to the place from which they came. Tui-Manu'a was first, because, when a chief of Upolu or Savai'i dies, he is carried about on a bier all through his village, and they shout out, 'O Tui-Manu'a, this is your chief.'

2. Next, after the people of Manu'a, came Tua and Ana and Sanga. The land of Tua (*i.e.*, Atua) was thus divided:—

1. First of all is Sā-le-a'a-au-mua, the head of Atua.
2. Falefa, the next, is the heart of Atua.
3. Fale-a-lili, the third, is the tail of Atua.

3. Lili was the name of a man belonging to Fiji. This man was driven away (*i.e.*, expelled) because of his oppressive conduct. He came to Samoa, but he did not get here in time for the appointment of Atua; the appointment of Aleipata as head of Atua was over, but Lufi-lufi remained as the governing land. Then, when Lili came from Fiji, a fresh arrangement was made, and this district of Atua became the tail-land of Atua. Thus Aleipata was made the head-land of



Atua; Lufilufi was made the governing land; this place (i.e., Fale-a-lili) was made the tail of Atua. Then came Lili and built his house at Satalo, which was called the Tail-of-Atua.

4. When these arrangements were all made, then came Vae-nu'u, whose name was Lili-ita, from Tui-alii. He was the tutelary deity of a family whose founder was worshipped in Sale-sā-tele as if he were the King of Chiefs (*O le Tui o Alii*). His emblem was a leaf of the *fa'i-mamae* banana. When the month of June comes on, then a feast is made that he may have compassion and not let an epidemic break out.

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#### NOTES.

- 1.—This is your chief; that is, the chief of each island belongs to Tui-Manu'a.
  - 2.—Head, 'ao'; heart, 'uso,' the heart of a tree; tail, 'i'u.
  - 3.—Appointment, arrangement, 'tofiga.'  
Head-land, 'ulu'; governing-land, 'lau mua.'
  - 4.—Founder, 'tamā,' father'; Sale-sā-tele, which is in the Fale-a-lili district. Emblem, 'ata'; break out, 'tupu.'
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#### IX.

##### THE ORIGIN OF THE RAROTONGANS.

NOTE.—Manu'a, July 17th, 1871.—On our way to Fiti-uta this day, Taunga, the Rarotongan teacher, gave me the following particulars as to the peopling of his native isle:—

The first inhabitants were from Hiva, of the Marquesas Group, and their chief was named Tutapu, of Tahiti, according to Rarotongan myth. There are no accounts as to how he came, and hence he is said to have come in the manner of a god—that is, not in a canoe or other conveyance. When his party had established themselves on the island, Tangiia arrived from Tahiti in a big canoe with a large following. The two parties took to war, and Tangiia and his men were getting worsted, when Karika came from Manu'a in a large canoe with 200 men. Tangiia at once offered him the supremacy if he would join him against the other party. He did so, and they, combined, gained the upper hand; hence the Karika family became supreme, and the present Makea is the descendant of Karika. And, since his *malae* at Manu'a bore the name of Rarotonga, that is probably the origin of the name of that island. The piece of land called Rarotonga is on Manu'a, and is on the north side of the land occupied by Taunga himself. There are still on Rarotonga, says Taunga, representatives of all the three parties named above.

## NOTES.

Marquesas Group; thus the MS.; but there are strong reasons for believing this to be the Hiva on Raiatea.

Karika: from the myth about the boy 'Ali'a-tama, it appears that the name 'Ali'a is the Samoan form of Karika.

## X.

## THE STORY OF TAPU-ALI'I.—A TALA.

*A Mythological Account of the Origin of the Names of the Islands Apolima and Manono.*

1. Tapu-ali'i was the son of the daughter of Pule-ta-fanga-fanga. He was grown up. He got hold of two fishermen, Nono and Lima, and they went out to fish in a double-canoe, but those two were carried off by Li'a-va'a. Then Tapu-ali'i sought for his fishermen, but he did not find them in this group. Then Tapu-ali'i went in his double-canoe to seek his fishermen in another group of islands: he went, but he did not return. He could not find them anywhere in Manu'a. Where can they have gone to? But his fishermen knew that they themselves had caused lands to grow up, which (from them are now called) Apolima, Ma-nono.

## XI.

## O LE GAFA O TAU-OLO-ASII.—THE PEDIGREE OF TAU-OLO-ASII.—A TALA.

2. Tuē and Tumā-āuā were the names of a married couple in Auasi. They were makers of fine mats from the leaf (*lau*) for mats (*'ie*). Olo-'ie is the name of the land in which it (*i.e.*, the *lau-'ie*) was planted. They brought down the leaves, and then looked for something to scrape them with; they found a shell (*asi*); the place where they got the shell is called Au-asi. Then the woman began to plait a mat. Five children were the progeny of that couple, four girls and one boy. Fe'e-lelei or Fe'e-alo-alo was the name of the boy, but the names of the girls were Ni-usi and Manu-ina, Ailesi and Muli-'ua-'ua. Two of them behaved well towards their parents and two of them behaved ill. [Incomplete.]

## NOTES TO NOS. X. AND XI.

1.—Apolima and Manono are two very small islands off Upolu.

According to this myth, the names come from two fishermen, called Lima and Nono. *Apo* means 'a cup' or the hollow of the hand, and refers to the cup-

like shape of the summit of the island. From this crater runs down a pleasant stream of water, on the sides of which are patches of land cultivated by the inhabitants, who are about 200 in number.

*Li'a-va'a*; 'li'a' means the ropes of sinnet which fasten the outrigger to the canoe (*va'a*).

Double-canoe, '*ali'a*'; fishermen, '*tautai*'; carried off, '*area*.'

2.—Fine mats, '*tonga lau-i'e*.' To plait a mat takes months.

*Fe'e-lelei*, 'the good octopus'; *Fe'e-alo-alo*, 'the feelers of the octopus.'

## XII.

### SILIA-I-VAO.—A TALA.

1. This name occurs in the '*Sologā-Tupu*,' where it is said—

O Malae-a-Vavau, this is our island;  
The three kings lived there—  
Fa'a-ea-nu'u and Pui-pui-po  
And Silia-i-vao; they have lost the predominance,  
And they have passed away downward,  
Through the anger of the three districts.  
They landed at Sili and Fuai-Upolu.  
Puni-gutu perished through his [vile] purpose.  
[They] arrived in safety, [but he] did not remain,  
But was thinking of Tui-o-le-fanua,  
Through whom the islands were regained,

or

On whose account he wished to return.

Taua-nu'u gives the following account of Silia-i-vao:—

2. Silia-i-vao was Tui-Manu'a the ninth, that is the eighth in succession from Ta'e-o-Tangaloa, thus:—

- |   |                 |
|---|-----------------|
| 1. The first Tui-Manu'a was Ta'e-o-Tangaloa |                 |
| 2. Fa'a-ea-nu'u                             |                 |
| 3. Sao-io-io-Manu                           | 7. Pui-pui-po   |
| 4. Le Lologa                                | 8. Fa'a-ea-nu'u |
| 5. Ali'a-matua                              | 9. Silia-i-vao  |
| 6. Ali'a-tama                               | 10. Tiārigo     |

Pui-pui-po, Fa'a-ea-nu'u, and Silia-i-vao are termed in the *Solo* 'o le *tupu tolu*, 'the royal trio,' or 'the three kings.'

3. Silia-i-vao was the eldest son, heir, and rightful successor of Ali'a-tama. He had a son named Fa'a-toa-lia, whose wife's name was Lasi. Silia-i-vao so coveted this young woman Lasi that he became thin and ill with the intensity and constancy of his desire; and he requested Fa'a-toa-lia to allow his wife to come and prepare him some

food. She accordingly made ready a dish and brought it to him. She was stirring it with a *seu* (a native spoon), which is a piece of coco-nut leaf stalk ; but he said, 'Put down the spoon and feed me with your fingers.' She did so, but he thereupon seized her fingers between his teeth, and thus held her fast. He then said to her, 'My only sickness is my intense desire for you ; go and tell your husband, and beg him to let you come to me.' She went and informed her husband that his father's illness arose only from his desire for her, and that he had sent her to beg him to give her up. Her husband answered 'I fear the king, and I have no power to resist his wishes ; now, therefore, if you love me, go to the king and be his wife.'

4. She accordingly went, and became the king's wife. After she had remained with him some months, he conceived a great dislike to her ; his dislike was now as intense as had been his love before. He therefore sent her back to her husband, saying, 'I have great regard for my son ; it was very kind of him to give you up to me ; now therefore go back to him.'

5. The injured pair regarded this as a greater indignity than the first wrong done to them, and they were exceedingly grieved. To this point in the narrative the commencement of the *Solo* refers :—

Fa'a-toa speaks—

What mountains are those so near ?  
Which have heard of the calamity that is upon us both ?  
My former kindness has been treated with contempt.

Lasi speaks—

O Fa'a-toa-lia, we have both been treated with contempt.

Fa'a-toa speaks—

Why have I been thus treated with contempt ?  
No deference has been paid to his loved ones,  
Nor to the honour rendered by his people,  
Who show deference to the children of the descendants of  
Soa-le-tele,  
And constantly exercise mutual respect.

6. The narrative goes on to say that such was the adulterous conduct of Silia-i-vao that a general discontent arose among his people. Being afraid of an insurrection against him, he fled first to Sili and thence to some place eastward of that. At Sili two attendants were got to accompany him ; their names were Puni-gutu and Lata-lata-i-ai. The three now went to an eastern group of islands where was a king whose daughter was named Tui-o-le-fanua, and Silia-i-vao made her his wife. She had somewhere in her land a small lake covered with a flat stone, in which she kept a sacred fish (a *mala-'uli*) as a charm. She used to go there secretly every day, take out the

fish, strip off its sides, and then throw the backbone and the head into the lake again, which she carefully covered over with the stone. She then took away the flesh of the fish to feed her husband with it. His attendants wondered where she got so constant a supply of fish; they watched her and discovered her secret. For when she again attempted to catch the fish it was very wild and would not come to her; and when she tried to adjust the stone it would not fit. She then looked about to discover the cause, and saw the men peeping. She therefore went down to the house and requested Silia-i-vao to begone with his attendants. He had now been absent from his kingdom about two years, and he thought that as his people had not actually driven him away, he might return with safety. He did so, and was gladly received.

7. Before he left, however, his attendant Puni-gutu fell in love with Tui-o-le-fanua and gained her affection. As soon therefore as they saw their master safely established in his kingdom, Puni-gutu and Lata-lata-i-'ai departed again for the land of Tui-o-le-fanua, for Puni-gutu meant to make her his wife. Silia-i-vao, hearing this, cursed them and doomed them to destruction on their voyage. They accordingly perished at sea.

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NOTES.

- 1.—'Downward,' *s.c.* to oblivion. Fuai-Upolu is in the Sili district.
- 3.—'I fear the king'; the kingly power was said to be of divine origin.
- 5.—Treated with contempt; '*mele*,' to reject, depreciate.  
'His people,' *s.c.* of Manu'a-tele.
- 6.—'A sacred fish'; a supernatural incident excites attention.  
'Driven away'; expelled from his kingdom.
- 7.—Gained her affection; '*na momoe laua*.'  
'Doomed them'; 'perished'; hence the verses at the beginning of this *Tala* say that he 'perished through his purpose' to return.





## ON THE ANCIENT PIT DWELLINGS OF THE PELORUS DISTRICT, SOUTH ISLAND, N.Z.

BY JOSHUA RUTLAND.

**T**HE destruction of the forest along the shores of Pelorus Sound during the last thirty years has brought to light numerous remains proving that much of the land so recently covered with our large slow-growing forest trees was at one time clear, and occupied by people of whose existence, excepting vague traditions, nothing was previously known.

As late as 1860, no place could have had more the appearance of *a land without a history*. The small abandoned cultivations, overgrown with fern and shrubs, which fringed the water's edge, gave the impression that man had been a recent and transient intruder — the dense evergreen forest which clothed the hills from base to summit being the ancient possessor of the soil.

Among the remains discovered by clearing the ground, rectangular excavations resembling sawpits first attracted attention, owing to their number, their wide distribution, and their evident artificial origin. For what purpose these pits had been constructed was for some time a mystery. Kumaras being stored in similar excavations throughout the North Island, they received the name of "kumara pits," the general idea being that they had been used for the concealment of food during time of war.

In an article\* referred to in the following note by Mr. R. E. M. Campbell, I endeavoured to show that this explanation was not correct, the traditions preserved by the Pelorus Maoris regarding them being more probable. "Since the appearance of Mr. Rutland's article (Journal, vol. iii, p. 220), I have received abundant confirmation of the correctness of Mr. Rutland's supposition that the pits he discovered were the remains of ancient houses. Topia Turoa tells me, however, that they have not been in use for some four or five generations, which

\* "Traces of ancient human occupation in the Pelorus district," in the *Journal of the Polynesian Society*, vol. iii, pp. 220-232.

may be true as a general statement, though I have heard of more recent instances."\*

What the pits originally were being thus satisfactorily settled, it is only necessary to give a more accurate description than was at first possible, and to direct attention to their archæological importance.

Throughout the County of Sounds, the old pit dwellings—for so these mysterious excavations may now be styled—are invariably rectangular in form; sometimes in groups or villages, sometimes solitary. They are everywhere found on the steep narrow spurs projecting from hillsides, or on small elevated patches of level land. In constructing these houses on hillsides, the sites were carefully levelled, terrace above terrace being thus formed, where a village stood. On level land, the material taken from the pit was built into a low wall, which was sometimes further raised by digging a trench round the outside. On Whatamanga Point, Queen Charlotte Sound, the remains of a house of this description, twenty-one feet by sixteen feet within, as well as several ordinary pits, may still be seen. As no opening or door was left in the walls of the large pit, entrance must have been effected over the top—the habitation being thus practically an ordinary pit dwelling.

The majority of pit dwellings contain only one apartment, but in some localities two-roomed houses are not uncommon. These consist of two pits, placed in a line end to end, and separated by a piece of solid ground from two to four feet wide. A village at the head of Big Bay, Kenepuru, contains four of these two-roomed dwellings.

In March, 1896, I discovered that a very large pit dwelling, in the remains of a village at Crail Bay, Pelorus Sound, was partly cut out of rock. Assisted by some friends, I recently cleared this pit and made the accompanying plan. These remains occupy the upper portion of a steep narrow spur separating two small valleys, the highest pit being about 150 feet above sea level. In outline and internal arrangement pit E, the fifth in descending order, is unlike any other I have discovered. Instead of the ordinary two rooms with a partition between, it consists of two rectangular portions, one fifteen feet by eleven, and six feet six inches deep, the other eighteen feet by eight feet six inches, only four feet six inches deep; without any partition, the two portions forming one L shaped chamber, the floor of the upper inclining slightly towards the lower portion, of which the floor is perfectly horizontal. In the construction of this abode, or whatever it may have been, more than 700 cubic feet of rock were removed, the material being used in raising the walls and levelling the outer margin of the pit, the site having been originally steep. Throughout, the walls of the chamber are perfectly perpendicular, the angles sharply cut, and the floor even, especially the raised portion or dais.

\* Journal of Polynesian Society, vol. v, p. 70.

On the artificially made ground at one of the lower corners of the chamber a beech tree (*Fagus fusca*), measuring ten feet three inches in circumference four feet from the ground, is now standing. One of the main roots runs down the side and across the floor of the pit, showing that it must have grown since the place was abandoned.

The accompanying photograph, taken by Mr. R. Palmer when I first discovered that the rock had been excavated, shows the tree and the friends by whom I was so kindly assisted. In addition to the pit described, pits A, B, C, D are cut out of the rock which shows along the back and sides close to the surface. Of the remaining seven pits, I could obtain only the superficial dimensions, owing to the debris that has accumulated in them—a thorough investigation of these interesting remains requiring more time and labour than I could command.

In December last I visited Horohoro-kaka Island, Port Underwood, and examined four pits cut out of the rock. These excavations, the largest only four feet by five feet six inches, could not have been habitations. Sunk in sloping ground, the site has not been levelled either by excavating or filling up. The depth I was unable to ascertain, but it exceeds six feet. For whatever purpose these pits were intended, a site where the rock is close to the surface was evidently selected. On higher ground close by, where traces of other pits can be seen, there is a considerable depth of clay.

Horohoro-kaka Island, about an acre in extent, is flat-topped, the sides being in most places nearly perpendicular, the average elevation about 100 feet. Mr. John Guard, who was born at Te Awaiti, Tory Channel, in 1831, and has resided in Port Underwood over fifty years, remembers this little island being occupied by a strongly fortified *pa*, where the natives took refuge when attacked by their enemies from the South.

Whether the pits belong to the same period as the *pa*, which was not erected until after whalers began to frequent the port, there is no means of ascertaining. In the remains of a village discovered in April, 1896, at the head of Matai Bay, Tennyson Inlet, I found on the floor of a dwelling ashes and charcoal, the clay beneath being burned to a depth that showed it had been for some time a fireplace. Though elsewhere I discovered traces of fire in these pits, the number examined is too small to justify any conclusion.

How these old pit dwellings were roofed cannot be positively ascertained, that portion of the structure having everywhere entirely disappeared. Only indirectly therefore is it possible to arrive at what it was like. The heavy rainfall of the Pelorus District precluding the possibility of a flat roof, we are forced to conclude that a sloping roof of some description was used. Inferring from the absence of post-holes round the pits, and from the margins being so carefully levelled, that the roof rested directly on the ground, the V-hut naturally suggested itself. Having arrived at this conclusion, it occurred to me that the



V-huts of the Chatham Island natives mentioned by Mr. Shand\* were erected over pits; accordingly I wrote for information to Mr. Tregear, one of the Secretaries of the Polynesian Society, who, with his usual courtesy, immediately replied: "I feel positively sure that the Moriori had sunken dwellings. They told me themselves that one of the reasons their Maori conquerors looked on them with disdain was because they 'burrowed.'"<sup>†</sup>

In an article<sup>‡</sup> contributed to the Journal of the Polynesian Society, I pointed out that the ordinary stone or flint implements, found through the destruction of the forest in the Pelorus District, are not as well finished as tools of the same material from the Waikato Valley; the Pelorus tools resembling exactly implements found in the Chatham Islands.<sup>§</sup> When, in addition to this, it is discovered that these long-buried relics were fashioned by a people who constructed for themselves underground habitations, and that the natives of the Chathams had similar dwelling-places, I think there can be little doubt that in the now nearly extinct Moriori we have a remnant of the people by whom New Zealand was first colonized.

To the arts and customs of the Chatham Islanders we may then safely look for explanations of any traces of the ancient inhabitants which we may have discovered.

The remains of the old pit dwellings being so easily recognized, furnishes an excellent means of determining the distribution of the population during the period they were in use. From the mouth of the Pelorus River to the shores of Cook Strait there is no portion of the sound where the remains of solitary habitations or villages cannot be found. In the Pelorus Valley I am not aware of a single pit being discovered, though numerous traces of man's presence, dating back to the period of the pit dwellings, have been observed and recorded. From this, it seems reasonable to conclude that, like the Moriori, the ancient inhabitants of the Pelorus resided close to the sea, occasionally visiting other portions of the country. The pit dwellings, especially those cut out of rock, bespeak a settled population, such structures being plainly foreign to the genius of a nomadic people. As settled population generally implies some means of subsistence besides the

\* "The Moriori People of the Chatham Islands," by A. Shand. Journal of the Polynesian Society, vol. iii, p. 76.

† It would be well if confirmation of the fact here stated, as to the sunken dwellings of the Moriori, were obtained, especially as to whether it was a general custom all over the islands, or confined to one part. Other authorities seem doubtful about it.—EDITORS.

‡ "On some Ancient Stone Implements," Journal of the Polynesian Society, vol. v, pp. 109-111.

§ *Vide* Journal of the Polynesian Society, vol. i, p. 80, for plate showing Chatham Island tools.—EDITORS.

wild productions of nature, the Moriori not being agriculturists, it may be asked: What had their New Zealand relatives, who were evidently numerous, to depend on?

According to the traditions of the Pelorus Maoris, their ancestors, on entering the district, found it tenanted by a small dark-complexioned Maori-speaking people, who cultivated the ground, resided on the hills (the pits being the remains of their dwellings), and had only very small canoes, which, when not in use, they drew up on the hills by means of ropes. The ancient inhabitants were in addition unwarlike, but skilful in various arts, notably the working of greenstone, which their conquerors acquired from them. So much of this account has been proved correct, that the remainder might be accepted unquestioned; but tradition is always more satisfactory when substantiated by tangible evidence. In the Waimea, south of Nelson, considerable areas of land were in tillage at some remote period, the remains of sunken dwellings being found in the vicinity.\* Throughout the Pelorus Sound the old pit villages are everywhere contiguous to land suitable for agricultural purposes. Though most of the land was recently covered with large forest trees, wherever this land has been brought into cultivation by Europeans, stone implements, often buried deep in the soil, are found, proving that the ground had at some former period been cleared; for it is certain that the Pelorus was a forest district when man first entered it. The only portion of the old tradition unsubstantiated is the description of the canoes, but the picture is not without a counterpart.

The Rev. J. Chalmers thus describes the natives of Normanby Island in the D'Entrecasteaux Group:† "The people of this part seem to live much as those of Moresby Island did in former days, scattered in the mountains, with small houses on the ridges. They have large, well-kept plantations, many of them looking like hop-gardens at this season, from the vines of the yam having grown right over their upright supports. A few natives came off in wretchedly small canoes only capable of holding one. They would not approach near the vessel, and the slightest movement on board sent them flying to a safe distance."

The Moriori resembling the Melanesian rather than the peoples of Eastern Polynesia, it is in the Western Pacific we must seek the origin of whatever was peculiar in their arts, habits, and customs, when compared with the modern Maori.‡

\* "Traces of ancient human occupation in the Pelorus District," in the *Journal of the Polynesian Society*, vol. iii, pp. 220-232.

† "Pioneering in New Guinea," James Chalmers.

‡ In the above paragraph the author appears to insist, perhaps too much, on the Melanesian rather than Polynesian affinities of the Moriori. They are in outward appearance almost identical with the Maoris, though at the same time

In September, 1893, through the medium of the Journal of the Polynesian Society,\* I called attention to the discovery of moa bones on the shores of Pelorus Sound, in places that had been covered with dense forest only a few months previously; and to the fact that in the large inland valleys—the Kaituna, the Pelorus, and the Wakamarina—not a trace of these birds has ever been obtained, though thousands of acres had been cleared and grassed, a considerable area ploughed, and a large mining population had been at work for over thirty years.

Since the publication of my paper, moa bones have been found in nearly every portion of the sound, and I have obtained a couple that were dug up on D'Urville Island. Though the first of these bones that came into my possession was found in a shell-heap, or midden, about two feet below the surface of the ground, and bore marks showing it had been cut with some sharp instrument, the other bones discovered were scattered over the ground, the birds having evidently died or been killed where their remains lay. As this precludes the

there are some differences, but not so great as to be noticed by the casual observer. Such is the opinion formed by one of us after spending twelve months on the Chatham Islands, in constant communication with the Morioris. Our fellow member, J. H. Scott, M.D., Professor of Anatomy in the Otago University, sums up his observations on over two hundred Maori and forty-six Moriori skulls as follows: "The description of the Maori skull contained in the preceding pages agrees in all essentials with that already given by other observers. It is, according to my measurements, mesaticephalic, though on the verge of dolichocephaly; metriocephalic; mesoseme; mesorhine, though almost leptorhine; orthognathous; brachyuranic; phænozygous; and the males are megacephalic. . . . If any further proof were wanted of the mixed origin of the Maori race it is given in this paper. . . . These demonstrate two distinct types and intermediate forms. At the one extreme we have skulls approaching the Melanesian form, as met with in the Fiji Group, long and narrow, high in proportion to their breadth, prognathous and with wide nasal openings. At the other are skulls of the Polynesian type, such as are common in Tonga and Samoa, shorter and broader, with orthognathous faces. And, it must be noted, these extreme forms do not belong to different tribes or districts, but may be found both in one. . . . The measurements now given of the Moriori skull, taken with those already published, show it to be mesaticephalic, though close to the lower limit of the group; metriocephalic, though almost tapeinocephalic; low down in the megaseme group; leptorhine; orthognathous; trachyuranic; phænozygous; and the males to be megacephalic. It differs from the Maori skull mainly in its lesser height, both absolute and relative to length and breadth. . . . The depressed and retreating forehead is also a very marked feature of many Moriori skulls. . . . But, as pointed out, there is often a very close resemblance between the Maori and Moriori skulls."—Transactions N.Z. Inst., vol. xxvi, p. 62 (condensed). The Professor points out that the variation of the indices seems to indicate an origin for the Morioris from the two great Polynesian stocks. From personal observation we can state that their hair is exactly the same as that of the Maoris, sometimes long and straight, at others curly, but never crisp like that of the Melanesians.

—EDITORS.

\* "Did the Maori know the Moa?" in the Journal of the Polynesian Society, vol. ii, p. 56.

idea that the birds were brought dead from the open country for food, their remains being confined to that portion of the forest country where the pit dwellers resided has still to be explained.

We learn from Mr. Shand\* that the Moriori of the Chatham Islands kept sea-gulls, tern, and parroquets tamed, and that they protected the wingless birds of the island, only allowing them to be taken for food at certain seasons. Is it not then probable that the New Zealand branch of the race was imbued with the same provident spirit, and that the inhabitants of the sound may have had moas tamed or partially domesticated? Throughout New Guinea tame cassowaries are common in the native villages. In the Solomon and other Melanesian groups the *Megapoda* has been introduced, and is so carefully protected that it may be considered a domestic animal. It would be quite in keeping with the genius of a Melanesian people if, on landing in New Zealand, they found the country tenanted by wingless birds, to preserve them as a means of subsistence.

Round Blind Bay, on D'Urville and Arapawa islands, and along the shores of Queen Charlotte Sound and Port Underwood the remains of pit dwellings and villages are very numerous. Recently Mr. D. Dobson has called attention to some he discovered at Vernon, in the Lower Wairau. On a hill near the Clarence River there is a small group, and in 1853, while the vessel in which I came from England lay in Dunedin Harbour, I noticed on rising ground near the Maori pa at Taiaroa Head excavations similar to those above described, and which I have little doubt were the remains of dwellings, as I have just been informed that these remains have been found in Otago. It can thus be seen that the pit dwellers occupied a large portion of the Middle Island, though the full extent of the ancient population has yet to be determined. When Captain Cook visited Queen Charlotte Sound in 1770 the pit dwellings had gone out of use, and the inhabitants—few in number—subsisted entirely on fish and fern-root, wandering from place to place. On D'Urville Island, where he remained some days refitting his vessel after circumnavigating the archipelago, no natives were seen, though the remains of houses showed they had been there some time previously. Evidently a great social change had taken place, the settled population had disappeared, its place being filled by a few miserable savages, living in constant dread of destruction. In the North Island, Cook found everywhere the modern Maori, with whose arts, institutions, and character the missionaries and others have made us familiar.

To account for the wide difference between the two portions of the country, we can only accept the historical tradition of a foreign invasion. In the North, the original inhabitants had been superseded,

\* "The Moriori People of the Chatham Islands," by A. Shand, in the *Journal of the Polynesian Society*, vol. iii, p. 76.

or subjugated, and compelled to adopt the ways of their conquerors ; in the South only a destructive revolution had been effected.

The construction of these sunken dwellings by people whose only implements were of stone, naturally suggests the question : How and when did such habitations first come into use ? The nearest approach to them are the dwelling-places of the Koro-pok-kuru, who at some remote period occupied a portion of the Japanese Archipelago and the Kurile Islands, and of which Savage Landor gives the following particulars :\* "The pit dwellers do not seem to have been particular as to the shape of these dwellings, though they evidently had a predilection for the elliptical or rectangular forms. The pits at Kushiro are nearly all rectangular, while those from Appeshi to Nemuro are either rectangular or circular.

"The average dimensions of rectangular pits are about twelve feet by nine feet, but I have seen some as large as sixteen feet by twelve feet. The sides slope inwards, and the average depth is from three to six feet. Pits which are situated on cliffs or at any height are generally deeper, probably for the extra shelter required by those living at an altitude compared with those living at the sea level. The round pits are from ten to fourteen feet in diameter, and the elliptical have a length of about sixteen feet, and are about eight feet at the widest part of the ellipse."

As these remains, whether solitary or in groups, are invariably close to the sea or at some waterway, it can be seen that the Moriori were not the only pit dwellers who inhabited the shores of the Pacific. In Northern Japan and the Kuriles, where extremes of cold and heat alternate, and where timber is scarce, there are reasons for the adoption of underground habitations. If we accept the theory that like conditions beget similar results, the New Zealand coast, with its equable climate and abundance of building material, is not a place where pit dwellings might be looked for.

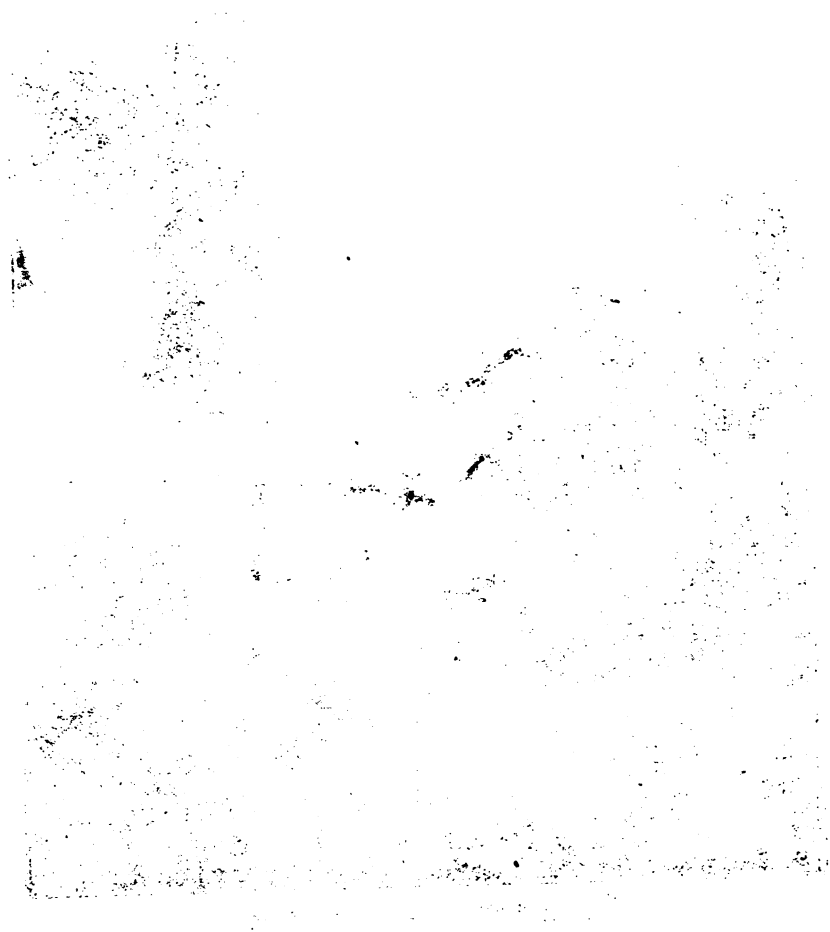
Knowing how useless habits are persisted in by rude people, we might conclude that it was an introduced art ; but from whence could it have been derived ? The Moriori were undoubtedly an offshoot of some Polynesian nation.

In no portion of the great island belt including the Malay Archipelago, New Guinea, and Polynesia have underground dwellings or their remains been observed. This, however, cannot be taken as evidence of their non-existence, as we know how long they remained unnoticed in New Zealand, though thought to have been used in the Chatham Islands within such a very recent period. Owing to their indestructible nature, the old pit dwellings should be valuable archæological monuments, but at present they only serve to intensify the mystery in which the history of the Great Ocean is shrouded.

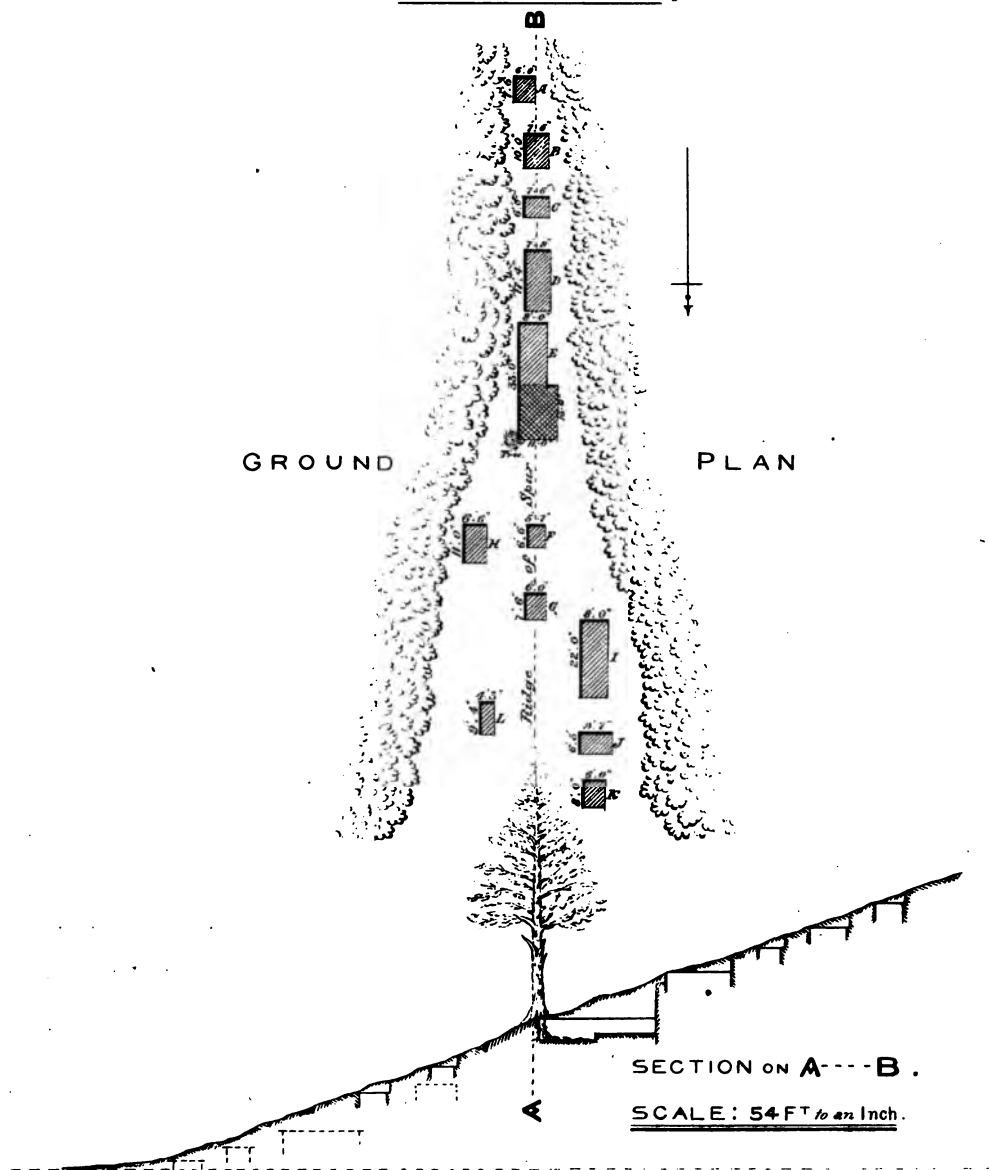
\* "Alone with Hairy Ainu." A. H. Savage Landor.



Old Pit Dwelling—Pelorus Sound.



— SKETCH PLAN, PIT-VILLAGE, CRAIL BAY, —  
PELORUS SOUND.









## NOTES ON THE REV. H. W. WILLIAMS' PAPER ON "THE MAORI *WHARE*."\*

BY A. T. NGATA, M.A.



TAKE Mr. Williams' paper as referring in the first place to the *whare* as built by the Ngati-Porou tribe, of which I am a member. We of the Ngati-Porou recognise the Rev. Mohi Turei as one of our great authorities on things Maori, ancient and modern. The information he has given Mr. Williams is correct in the main. For further particulars and (may be) corrections I refer Mr. Williams to the leading *tohungas* (in the sense of expert architects and carvers) of the Ngati-Porou — Tamati Ngakāho of Kaitaha, Waiapu, who carved all the *pouponu*, and superintended the construction and erection of "Porou-rangi," at Wai-o-matatini, the largest carved house in the colony; to his brother Te Karaka; and to Hone Tahu, of Manga-kahanea, Tuparoa.

The matter of these notes was obtained from my father, Paratene Ngata, who, though no expert, has watched and taken part in the building of many *whare whakairo* on the East Coast. He has studied Mr. Williams' paper in detail, and made remarks thereon, which I give hereunder as notes. The references are to pages in vol. v. of the Journal, and to Mr. Williams' references to the accompanying diagrams.

1. (Page 145). The *raupo* was, if possible, cut in March, when it began to turn yellow at the tops. But in many cases it was cut as early as January or February, before the rains came.

2. Mr. Williams gives the names of the *ora* or wedges. The more common names are *ora-iti* and *ora-rahi*. Those given in the paper may be the technical names, but they are somewhat fanciful.

\* Journal of the Polynesian Society, vol. v, September, 1896.

3. (Page 146). *Hauroki*. The displacement towards D was made by the *tohunga*. He hid part of the flax (used to measure the diagonals) with his foot, and called out that the ground-plan was squared. The displacement was made as some provision against wind and smoke—in what manner I cannot make out. This was called the *hau-whakapeke*.

4. Slabs of *ponga*. These are used, as everybody knows, for the *paepae* and roof of the *rua-kumara*, or underground *kumara* store-houses. The Editors have a query on page 150 about these *turihunga*. My father says it should be "slabs," not "fronds." If I knew botany I would explain the thing better. The trunk of the *ponga* is like the *kauka*, as soft as fibre; but where the branches meet the parent stem the wood is tough and brittle, commonly used for arrow- and spear-heads. This outer wood is cut up into slabs and used as the Editors suggest.

5. (Page 147). *Pou-toko-manawa*. The house "Porou-rangi" has two—one with a figure representing "Hamo-te-rangi," the other with a representation of "Rongomai-aniwaniwa," the wife and daughter respectively of Porou-rangi.

6. *Poupou*. Those in the centre are higher than the rest. If all were of the same height, "*Ka hapu te whare*."\* So, says the Maori, "*Kia tawhana ka tika*" (that it may be arched is correct).

7. *Whakamahau*—a recent name; ancient name (so says my informant) is *utu*.

8. (Page 148). *Iheke-tipi*. Along the front wall there were two of these on each side. One was immediately above the *epa* skirting the tops, and "*he mea whakangao*"—that is, notched and cut that the *epa* may fit into it. (I do not find this meaning of *whakangao* in the Maori dictionaries. A more common word—a species, so to say, of *whakangao*—is *whakatarawa*.) The other was at right angles along the tops of the *kakaho* (here called *whakama*—a general name applicable to whatever material was used to cover this part of the front wall), and covering the edge of the *whakama*.

9. *Pihanga*. Mr. Williams uses this word as synonymous with *matapihi* or *mataaho* (the common Ngati-Porou name), and it is translated in the dictionaries as "window." I dare say this is correct. But I am given to understand that the *pihanga* is rather the recess into which the window is slid; hence the name of that corner of the Maori *whare* opposite the *kopa-iti* or *pakitara-i-a-Tawheo*. (I have not read any detailed account of etiquette in a Maori *whare*. It may or may not be an important matter to the Society; but it is of some interest

\* The word *hapu* is unknown to us in this connection, but seems to imply a "sagging down."—EDITORS.

to the Maori, and his information on it may be more reliable than on some other matters.)

10. The rattling prevented by a "wedge." I have asked for the name of this wedge, and can get only the one—*whakakiki*—which does not sound technical.

11. (Page 149). *Heke*. I find no mention in the paper of *heke-tuara*. These were small *heke* at the back of the regular rafters above the *kaho*, to which the *kaho*, *kakaho*, and *raupo* were lashed and tied. I see that *tataki* in the paper seem to take the place of the *heke-tuara* mentioned here.

12. *Tahu-iti*. In many cases (I am informed) there were two of these. The principal *tahu-iti* was put on after the rafters were in position and lashed across the *tahu*. The other *tahu-iti*, also called *tatami*, was put on after the thatching of *toetoe* or *arawhiuwhiu*, to keep the *toetoe* in position.

13. *Kaho*. These varied in thickness—the *kaho-patu* being the thinnest, and the centre *kaho* the thickest.

14 (Page 150). *Toetoe*. The *toetoe kakaho* and *upoko-tangata* are not the same. The latter is the common *toetoe* or nigger-head\* that Maori boys use for the game *neti*. The former is known to Europeans, I think, as "*toetoe-grass*," hardly ever, in my experience at least, used for thatching. Then there is the *toetoe-rakau*. This is like the *toetoe-kakaho*, but tougher in the leaves. The stalk is something like the *to-huka* or sugar-cane; the seeds are the same. The *toetoe-pumata* was found near swamps and lakes, resembling the *ponga* in growth. Another species of *toetoe* not named grows like the *raupo* in swamp ground—"ngaore tonu" (covering the ground like clover).

15. *Tukutuku*. The patterns *kūrawa wāwāwāwāi* and *takararatau* (one "*haka*" has it *takarararararau*!) are, says my informant, quite modern, if recognised at all. The names were first heard of in connection with a *whare-whakairo*, in the building of which Mohi Turei and Te Hati Houkamaui took an active part. They occur again in a "*haka*" danced at the *kawanga* of "Porou-rangi" in 1888. (I was in the ranks myself, and remember that Mohi composed one-half of the "*haka*.") "*E titiro ra o kanohi ki nga pakitūrā—a—ha—ha! Ka kite koe i te kūrawa wāwāwāwāi, ka kite koe i te tākārā rārārārāū, &c.*" The names of many other patterns of *tukutuku* and carving can only be obtained from a few of the *tohungas* now living.

\* We think Mr. Ngata uses the word "nigger-head" wrongly here. The species of *toetoe* used for the *neti* is that one with the smooth triangular stems, called in other parts *toetoe-whatu-manu*. The nigger-head is, we think, the *toetoe-pumata*, also called *tutae-kuri*.—EDITORS.

When a large house—*whare-whakairo*—is being erected, distant members of the tribe ask questions, such as these, of those that come fresh from the scene: “*Kei te pēhea te whare o mea?*” (“How is the work of so-and-so’s house progressing?”) And the replies are, “*Kei te tirepa*” (“They are putting the *kakaho* on”), or “*Kei te nati*” (“They are covering it with *raupo* and *toetoe*”). Then everybody knows that the end of the work is near.





## GOODENOUGH ISLAND, NEW GUINEA.

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BY WHITMORE MONCKTON.

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**A**BOUT fifty miles east of the north-east coast of New Guinea is situated the island of Daula, or as it is marked on the charts, Goodenough.

The inhabitants, although cannibals, are of a very friendly and confiding disposition, and although possessing many canoes, seem to prefer the quietness and solitude of a bush life.

The houses of this tribe seem to be of an altogether different order of architecture to those of New Guinea proper, or any of the adjacent islands. They look very much like a long triangular cone laid on one side, about ten feet high in front and tapering away to about five or even less at the back. They give a most curious appearance to the villages.

The inhabitants possess a custom which I met with in no other place or island: that of tending the graves of chiefs or important personages very much in the style of a civilised race, growing different varieties of plants and shrubs on them.

I was fortunate enough to obtain from one of the principal chiefs a most curious breast ornament, consisting of a solid tooth or tusk about eight inches in length and of a pale amber colour, forming almost a complete circle, attached to a very elaborate arrangement of shell-work, meant to be worn round the neck.

When my own boys saw this thing they became greatly excited, exclaiming, "Oh, captain, you must give the *guiau* (chief) who gave you that many tomahawks and much trade, for that is a very great thing, all the men in New Guinea (*i.e.*, the north-east coast and adjacent islands) have heard of it, and no man but a chief can wear it."

Then they told me the following story concerning it:—Many years ago there lived a strange snake among the rocks on the mountain (a peak in the range running through Goodenough of

about 7000 feet in height), which was from their account about three feet long and fifteen \* in circumference, with large scales, and a long curled tusk or tooth growing from the lower jaw and curling over the upper. This snake used to come out at night only to feed, and there was but one of them.

The magician of the tribe told the chiefs that if they killed the snake to obtain the tooth, misfortune would come upon the tribe, but that they must find the track down which the snake crawled out to feed, and then drive many short sharp stakes in the ground along the track. Then, said the wise man of the tribe, when the snake comes out to feed, the tooth will become entangled on one of the stakes, and he will in his efforts to escape pull it off.

This was done, and on the return of the tribe on the following day there was the tooth fast to one of the stakes, as the magician had foretold.

In course of time imitations of this tooth were made from the hinges of the clam-shell by other and distant tribes; still the original tooth has always remained at Daula. In the course of a conversation with Sir William Macgregor, some time after, he told me that he had been given a similar thing by the chief of Aroma, the largest and most powerful of British New Guinea villages or tribes, as a mark of great honour; but that his own was undoubtedly made from a clam-shell, and he thought that mine must be the same.

On seeing mine, however, Sir William changed his opinion of the matter, and said that he thought mine must be a boar's tusk of very unusual shape; and that, through having been worn by generations of natives, the enamel on the outside of the tusk had become worn off, and the pale amber colour acquired by contact with the wearer's oily skin.

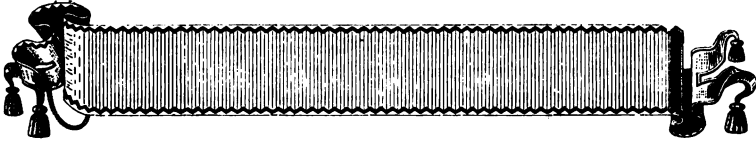
Dr. Monckton has since shown this tusk to Sir James Hector, who identifies it as belonging to a peculiar species of pig, which exists somewhere in or about the islands of the Malay Archipelago—that, as far as is known, does not exist in New Guinea.

Curiously enough, the Solomon Islanders also believe in the snake story, one of them assuring me that for generations they had been taught to believe in a snake such as I have described.

The Daula people are decidedly superior, both physically and morally, to the neighbouring islanders.

\* (?) Inches.—EDITORS.





## NOTES AND QUERIES.

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### [101] Easter Island Inscriptions.

Note 99, In vol. vi of the Journal, Mr. White asks some questions about the Easter Island Inscriptions, of which I gave translations in former numbers of the Journal, and I now reply to his questions, &c., as follows :—

1. With regard to publishing my work upon the mode of decipherment of the hieroglyphics into the Quichua and the other languages in which the engravers wrote, and translating these into English, it would cost a considerable sum of money ; the enquiries made up to the present show that to print explanatory modes of decipherment of the original figures so as to be clear and comprehensible, and their equivalents in sounds distinct and plain to all, it would be necessary to cast special types for the figures and the parts of the figures of these hieroglyphics so as to show the equivalent form for each sound, that is for the syllable or word, for without this they could not be read. To do this would, it is estimated by the typefounders, cost about from fourteen to fifteen hundred pounds, and the further expenses of printing, binding, &c., would bring the cost of the work up to about two thousand pounds for five hundred copies ; and the probable sales at £4 each copy would leave a loss, so up to the present the work is not printed.

2. The evidence, not only of the ideograms, or hieroglyphics, of the inscriptions, as well as their translated information, but also of the buildings, the statues, the platforms, stone-houses, and many other things, all point to South-Western America as the original home of the people who made these statues and other things in Easter Island.

3. The natives who are in Easter Island now, and those who have been living there during the past three or four centuries, are and were Polynesians, and they use a Polynesian dialect ; but these have no resemblance to, nor any connection with, the former people (who in their traditions they call, and distinguish as "the big-ears") who were those who made the statues, the platforms, the stone-houses, the inscriptions, and who were killed off by the ancestors of the Polynesians three or four hundred years ago.

4. The Polynesians never made such works as those found in Easter Island, and the features of the faces of the statues are quite different and distinct from those of Polynesians, but are quite like the natives of America who made them from about 1000 A.D. to 1400 A.D. The figures of the inscriptions are only found to have representatives in America. Some of the vaults and the houses have the true stone arch, with its keystone, a thing quite unknown in Polynesia but found in S.W. America.

5. Anyone who has studied the native traditions and histories of the peoples of S.W. and Central America will know that voyages were undertaken for many purposes, and frequently from the coasts of America to other places, and among other parts and places to some of the islands of the Pacific, and that these voyagings continued until about a century before the Spanish conquest, and had not quite ceased when the Spaniards first sailed over the Pacific.

6. Having had personal interviews and written communications with all those who have visited Easter Island, and examined there the remains, and



especially those gentlemen who have been surveying and exploring in that island, I have been able to obtain much valuable information upon the archæological things there found, and I am informed that these are so numerous, not only round the coasts where usually seen, but in the interior where seldom visited, that they would take months of hard work to even superficially examine; and there are caves and underground passages running in many directions for great distances beneath several parts of this island, and into which the present Polynesian natives have never ventured, the entrances to some of these passages being in overhanging cliffs. One of the former visitors to Easter Island is now in Europe endeavouring to get up an expedition to explore Easter Island: he offers himself to largely subscribe towards the expenses of this expedition and to conduct its survey without fee or reward upon condition that he shall be permitted to retain one-sixth of what he is certain can be discovered of value in the subterranean vaults and passages, from what he has seen and what he believes is still there to reward the discoverers; for he is convinced from his visit to Easter Island, and his investigations in the ancient cities of Central and S.W. America, that there are buried under the surface of Easter Island antiquities and valuables of rare kinds, which can be disinterred when a proper search and exploration is made for them.

7. Everything revealed by the English, American, German, French, Spanish, Chilean, and other expeditions which have visited Easter Island, and examined the antiquities there, demonstrates to those studying carefully the subject that voyagers from places in S.W. and Central America went to Easter Island, and some of them there constructed the statues, platforms, stone-houses, and temples, with stone-paved roads and landing places, they carved their inscriptions on wood and on stone, these giving the names of their chiefs, heroes, and ancestors, and the traditions and histories of their people at first in America and then on the island, with the genealogies, their prayers and invocations, and other matters. After these ancient Americans had lived on this island for several centuries, receiving visits from parties of navigators from several places in America; at length a party of Polynesians from Oparo, who had obtained a knowledge from American navigators there in Oparo how to navigate to Easter Island, sailed off from Oparo (or Rapa-iti) to Easter Island, which they called Rapa-nui, and took up residence there, living quietly for a time until by numbers increasing they became strong enough to commence wars with the American people, whom they call the "big-ears," and these continued for a long time, until the Polynesians had exterminated the Americans on Easter Island, whose statues over their burial places represent their chiefs. When all these Americans had been killed off, the Polynesians relapsed into a lower barbarism, and all the former buildings and other works were discontinued, although they still continued to cultivate some of the vegetables the Americans had brought with them from America; viz., the tobacco, the sweet potato, the other potato, the sugar cane, and a few other things. The Polynesians could never make or read the inscriptions. Then came earthquakes which threw down the statues and broke the platforms, and caused the subsidence of large and considerable lower portions of the island, which sank and remained beneath the ocean, and made it difficult to procure a sufficient supply of fresh water, so that from the loss of their planting grounds and other causes the Polynesians continued to decrease in numbers, until the Peruvian slavers came there and removed most of those remaining, leaving only the most worthless on the island. None of these knew anything of importance about the former American people on this island, nor could any of them explain to the visiting navigators of any of the nations the interpretation of the hieroglyphics, or the true translation of the inscriptions. But if they found a tablet inscription on wood they burned it; while any inscriptions shown to them by different officers of the expeditions there, they either said they could not understand, nor could any of their people at any time, or they invented tales of their Polynesian ancestors

and tried to put these off upon the visitors as though they were the accounts in the inscriptions, but when pressed or cross-examined it was found they could not explain or interpret any one character to any visitor of any nation.

8. The last of the dates on the inscriptions I have seen was of the time of Atahualpa, and it mentions him, so that as the Spaniards conquered his kingdom of Quito, and the Inca dominions there also, this seems to have put an end to the voyagings from S.W. America to Easter Island; previous to that time these valuable inscriptions contain records of the past only to be found in them, as engraved in the hieroglyphics and in the languages of old peoples of America.

I have in the above only endeavoured to give as briefly as I could a reply to the inquiries of Mr. White, but the subject is so far-reaching, extensive, and interesting to all who have gone into it, that I have only been able to touch the matter in the merest superficial manner, for it would if properly dealt with occupy a large volume.—A. CARROLL.

[102] Easter Island.

In Note 99, vol. vi, Mr. Taylor White asks about the inscriptions found on Easter Island. He will find them described and considered in a book published in London in 1874, "The Hieroglyphics of Easter Island," by J. Park Harrison, 8vo., with five plates.—JOHN FRASER.

To the above may be added the volume published by the Smithsonian Institute in 1891, called "Te Pito-te-henua, or Easter Island," by W. J. Thompson of the U.S. Navy, a work which is fully illustrated, and which professes to give translations of the tablets of hieroglyphics. Mr. Thompson says they are expressed in the Polynesian language, of which he gives the text, but unfortunately so full of errors—either of his own or the printers—as to detract much from their value; with care, some of these can be made out, and they take the form of *karakias*, or incantations.

Mgr. Tepano Janssen, Bishop of Axieri (Eastern Polynesia), also published in 1893 his account of the inscriptions, with plates: he likewise came to the conclusion that they were expressed in the Polynesian language.—EDITORS.

[103] Funifuti Atoll.

The Secretary of the Australian Museum requests us to state that the Memoir on Funifuti Atoll, referred to in Note 96, was published as part of a series issued by the Museum. Part ii has since been received, and Part iii is in the press. The Society is indebted for the above to the Museum, and also for a copy to Mr. Hedley.—EDITORS.

[104] Flint Implements.

Mr. Rutland's illustrated paper in the last volume of this Journal on the stone implements of the older inhabitants of the Pelorus Sound district, has afforded me an opportunity of comparing other stone implements of the pre-historic Maori inhabitants of Canterbury, which I have fortunately collected for many years past. I observe that Mr. Rutland refers twice in his paper to the subjects of the plate as flint implements, and in both instances the Editors added ("stone?"). A careful examination of the plate clearly indicates that they are manufactured from varying qualities of basaltic stone. I possess a number of similar implements, both rude and semi-polished, formerly used by the ancient Maori in the South Island. I obtained some of them from the floors of caves and painted limestone rock shelters in Canterbury, the others I procured from friends who ploughed them up on their properties, or obtained them about old Maori ovens on the plains during the last thirty years. Since reading Mr. Rutland's interesting paper, I have examined the fine collection in the Canterbury Museum,

and others in private collections, but have seen none made of flint. I am not indeed aware that either rude or polished flint axes were ever used by the Waitaha or Ngati-Mamoe tribes of the South Island. The occurrence of stone implements in the primeval forests of the Pelorus Sound and other districts, is probably due to their having been mislaid by their owners while hunting or bird-catching, and not to their having been lost on the open country before the primeval forest spread over it. Many of the old forests, in which both rude and polished implements are found, existed thousands of years before the advent of the Maori in the South Island. The occurrence of both rude and polished basaltic and greenstone axes on many parts of the Canterbury plains substantiates the former remark. I hope shortly to be able to figure a group of implements found in several districts in Canterbury, and to show that they belonged to the pre-Ngai-Tahu inhabitants, as surely as the grotesque figures of animals and other crude forms of native art depicted on the walls of many of the limestone caves and rock shelters in Canterbury were the work of those ancient Maori people of the South Island.—W. W. SMITH.

[105] The Hawaiian "Moa-nui."

In 1893 I was on Mauna Kea, Hawaii. A native man told me that on a great plain there, not far from Waioke'akua, there were *imua*, or ovens, where were bones of a sort of "big chicken" (*moa-nui*). But he failed to show or find the place. Hawaiian yarns turn out true, sometimes. Thus I was told of a certain *moo-loa*, a long kind of snake in the forests. I never saw one, nor did those who told me; but since then I have seen a very long-tailed Hawaiian tree-lizard—in alcohol.—H. C. CARTER.

[Perhaps some of our Hawaiian members can tell us something of the *moa-nui*?—EDITORS.]

[106] Pouakai.

This is said to have been a large rapacious bird, dangerous to man, which dwelt in the Southern Island of New Zealand. It is mentioned by Mr. John White in "Ancient History of the Maori," vol. ii, p. 38, also by Mr. Stack, "Transactions of N.Z. Institute." To my surprise I noticed this name as given to a small range of hills in the Taranaki district. On enquiry, Mr. W. H. Skinner wrote me that there is a very singular ancient tradition respecting this range of hills, to the effect that certain mountains had a disagreement, and that Mount Egmont decided to move to a more peaceable spot. He had arrived at the place where he is now located and was resting there when Pouakai threw herself forward along his base, and thereby impeded his further progress, so Mount Egmont (Taranaki) remains as we see him now. The use of the name Pouakai in the North Island, where seemingly there was lately existing no recollection of the southern bird of prey of that name, is remarkable. Perhaps Mr. Skinner would kindly send us the full account of this extraordinary story of the olden time as given by the natives of that district. The natives of the Chatham Islands told of a large bird named Poua. This bird I suppose to have been a swan, which inhabited Te Whanga lagoon, and which during the moulting season and when the young were "flappers," was driven by the natives from the centre of the lagoon into the shallows, where fences were erected to secure the birds. Mr. H. O. Forbes found "thousands of swan bones" at the place pointed out as the site of the killing of the Poua, but no signs of the bones of other larger birds. Te Whanga (Chatham Islands); is not this name suggestive of the conclusion that on the arrival of the first inhabitants this lagoon was a harbour open to the sea? Why should it be named "the harbour or bay"?—TAYLOR WHITE.

[We think it very probable; the sea even now occasionally breaks into the lagoon at Te Awa-patiki.—EDITORS.]

## [107] "Maori Art."

We are in receipt of the first number of "Maori Art," edited by our fellow member, Mr. A. Hamilton, and published by the Governors of the New Zealand Institute. The work is to be completed in five parts. The first number deals with the subject of the Maori canoes, of which many illustrations are given, all taken from photographs, and accurately reproduced by Messrs. Ferguson and Mitchell of Dunedin, which firm is also the printer of the letterpress. No such work as this has been attempted before, and from the first page to the last, it reflects very great credit on Mr. Hamilton, who undertook the work as one of love, and also on the Board of Governors for their enterprise. After introducing the subject, Mr. Hamilton proceeds to give a description of the various classes of canoes, a list of canoe-words, or Maori nautical terms, and then a list of the historical canoes that brought the ancestors of the Maori from far Hawaiki to New Zealand, with such particulars about them and their crews as have been preserved by various writers. The number is large (ninety-three) and many of them are little known—perhaps even open to dispute—but we think Mr. Hamilton has done well to bring them all together, and thus render reference easy; the more so as he is careful always to quote his authority. This is followed by a description and diagrams of the various parts of canoes, ending with descriptions of each plate, of which there are in all twenty-one, several containing more than one object. The whole work is beautifully got up, a real *édition de luxe*, reflecting credit on all concerned. This number is to be followed by others on the Dwellings, Weapons, Dress, and Decoration, and lastly Social Life. No one taking an interest in Polynesian matters should be without a copy of this excellent work, the price of which is moderate: *i.e.*, 5s a number to members of the Institute, and 7s 6d to others.—EDITORS.





## PROCEEDINGS OF THE POLYNESIAN SOCIETY

FOR THE QUARTER ENDING 30TH JUNE, 1897.

A MEETING of the Council was held in Wellington on the 30th April, 1897, when the following new Members were elected :

- 264 John Hislop, Hawera, New Zealand
- 265 Walter R. Harper, Buradoo, Ashfield, Sydney

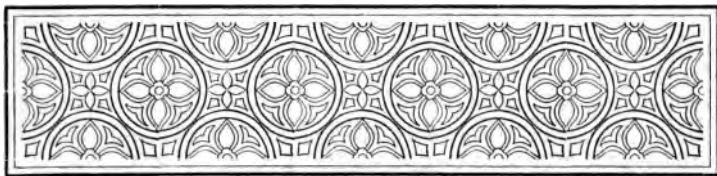
The following papers were received :

- 153 The Destruction of Mahanga. Elsdon Best
- 154 Te Rehu-o-Tainui. Elsdon Best
- 155 Concerning Whare-kura. Hare Hongi
- 156 Goodenough Island. W. Monckton
- 157 Ancient Pit Dwellings. Joshua Rutland
- 158 Samoan Myths. Dr. Fraser:
  - Sangatea
  - Fiti-au-mua
  - Lau-ti-o-Vunia
  - Samata, Po-ma-Ao
  - Ulu-le-papa
- 159 Malayo-Polynesian Theory. Dr. Fraser

The following books, &c., were reported as having been received since last meeting :

- 544 *The Torea*. February 13th to April 3rd, 1897
- 545 *Mittheilungen der Anthropologischen Gesellschaft in Wien*. Band xxvi, 6
- 546-7 *Australian Anthropological Journal*. February and March, 1897
- 548-9 *Na Mata*. March-April, 1897
- 550 *The American Antiquary*. January, 1897
- 551 *Stone Idols of New Mexico*. From H. C. Carter
- 552 *The Pre-Aryan Races of India*. S. E. Peal
- 553 *The Atoll of Funifuti*. Part ii. Australian Museum
- 554 *Bulletin de la Société de Géographie, de Paris*. 3rd trim., 1896
- 555 *Comptes Rendus, Société de Géographie, Paris*. 17-18-19, 1896
- 556 *Comptes Rendus, Société de Géographie, Paris*. 1-2-3, 1897
- 557 *Journal Royal Geographical Society of Australasia, N.S.W.* Vol. vi, 4
- 558-9 *Journal Royal Geographical Society of London*. Feb.-March, 1897
- 560-1 *Journal of the Royal Colonial Institute*. February-March, 1897
- 562-3 *Revue mensuelle de l'École d'Anthropologie de Paris*. Jan.-Feb., 1897
- 564 *Maori Art*. Part i. Governors of N.Z. Institute





## KAME-TARA AND HIS OGRE WIFE.\*

BY KARIPA TE WHETU.



AME-TARA married a wife who conceived and gave birth to a son, who was named Te Ngohi. Subsequently she conceived again, and Mera-nei was born ; both are mentioned in the song (*supra*). After some time there appeared on the scene an ogre woman, who was also taken to wife by Kame-tara. Presumably the ogre woman quarrelled with the senior wife. On one occasion Kame-tara went out to sea to fish ; when the

\* On page 198, vol v, we promised to print the above story as supplied by our corresponding member, Te Whetu. It is the Maori version of the Moriori story of Tchu and Rei-apanga, and both are alike in their main features, but coloured by local surroundings. The period is before the migration to New Zealand. But the nearest analogue to the Moriori story comes from what might be called rather an unexpected quarter, from the nearly isolated little Atoll of Manihiki, 700 miles N.N.W. from Rarotonga. This and the neighbouring island of Rakahanga were peopled from Rarotonga ages ago, how long is not known. The fact of finding this Moriori story in this isolated island proves its great antiquity ; and the Manihiki version incidentally shows also that the people of that island have retained the "h" in their dialect, whilst the parent island, Rarotonga, has lost it. Very briefly the Manihiki story is this : Tu, and his wife Rei, lived in Kurakau (in spirit-land), Rei had a daughter named Ina. One day when at sea fishing, Tu-here-punga, a female demon (*vaerua-kino*), whilst Rei was diving for *pauas* (*tridacna*), came to the surface and persuaded Tu that she was Rei, his wife. So Tu was deceived and took the demon as his wife. Rei landed on a distant part of the shore and there gave birth to twins, Tara-maakiaki and Tara-mahetonga, whom she carefully brought up until they were adults. Then, after being taught a certain *karakia*, they made a canoe to go in search of their father, being assisted in the work by various species of crabs. They then proceeded to Tu's settlement, where they got on the roof of the house and converted themselves into crabs, which the demon was about to kill, when they spoke in human voices, and told their story. The demon woman was now asked if she could repeat the *karakia* referred to above, and on her failure she was put on the fire, when she burst. Then comes the song, which though differing from either the Maori or Moriori one, contains the same allusion to the moon as in the latter. (See vol. iv, p. 603, Reports Australasian Association for Advancement of Science ; by Dr. Wyatt Gill.)—EDITORS.

ogre woman saw the canoe returning, she went to the shore to await it, and when it landed she took the fish and carried them off, and on the road she ate them raw. After consuming them she joined her Maori (*sic*) friend (the other wife). Such was the usual habit of that woman, until, after some time, the senior wife of Kame-tara again conceived, when the ogre woman sought a way by which she might compass the death of her companion wife. She discovered this means one day. Then she went to the other woman, and said, "O friend ! let us also go to sea to catch fish for us two, because we have hitherto had none of the fish." The other said, "It is well ; we will go when it is calm."

It was not long before the sea was smooth, and their canoe put forth. They paddled away, right out to sea, so that the land was lost to sight. Then the ogre woman said they had better let go the anchor, which was done, and it reached the bottom. Next the lines were let out, and sank to the bottom, whilst they waited for the fish to bite, but none took the bait ; the reason was the fishes' mouths had been closed by that ogre woman.

After a time, the ogre woman said to her companion, "Friend, let us return." The other replied, "Yes ! let us return to the shore." Then they pulled away at the anchor, but could not raise it, so the ogre woman said, "Dive after our anchor !" The other replied, "Let us cut the rope" ; but the ogre repeated, "Not so, dive for it." And so they strove one with another, until at last the woman consented, and dived down. When she had been down some time, the ogre woman cut the rope, and, paddled away with the canoe. So soon as the woman who had dived perceived the rope (as it fell) coiling on her arm, she ascended, arrived at the surface ; the canoe was very distant from her. So that woman set to work to *karakia* (or invoke) the *taninhuas* (or water demons) to come to her help and convey her ashore. One came, and took her (on his back) and landed her at another end of the island, which was uninhabited.

She stayed at that place, and after getting warm, she rubbed two sticks together until they ignited, and with them lit a fire ; after it had burnt up, she went to seek for some food. The food (she got) was fern-root, fern-tree heart, and wild turnips. Then she went to the shore and procured *paua* (*haliotis* shells) and other univalves ; when she had secured enough she returned to her (temporary) dwelling. Then she made a home for herself, and on its completion, turned her attention to weaving garments for herself.

After a time she gave birth to twins, both boys. Their names have not been preserved.\* The woman dwelt there and tended her children until they were grown up. At that time the children went down to the sea-shore, and there saw *kumaras* cast up on the sand, which they

\* It is strange we have to go to far-away Manihiki to learn the names, but it is so ; see former note.—TRANSLATORS.

brought to their mother. She said to them, "When you return you must collect those things as food for us." The next time they went to the shore, they searched up and down, and continued to do so, until they had collected several roots. When the summer came they planted the roots, which grew to maturity, and at harvest time there was abundance of *kumaras*. The woman employed herself in weaving garments for them, a great many she made. Whilst she was weaving she was composing a song, at the same time thinking of her people, and of her husband who was married to the ogre woman.

In the meantime the people (at her husband's home) were constantly lamenting for the woman, as were the other children left behind. Then the woman proceeded to arrange and complete her song, and when complete she taught it to her children. After this she told them to make a flute, which they did, making three holes in it, and then the woman played her song of love for her husband and her people. Then the children learnt it, and became proficient at it.

One day the woman said, "You two must go and fell a tree as a canoe for yourselves." To this the children consented, and went forth and found a suitable totara tree growing. They cut it down, and then chopped off the head, after doing which they returned home. The mother asked them, "Is it felled?" The children replied, "Yes, we cut it down." Then said the mother, "To-morrow morning you must go and complete your work." They then all went to bed, and in the morning the two went forth again; on their arrival the tree was standing up. They searched and searched till evening, but could not find it, and then returned home, and said to their mother, "Our tree cannot be found." The mother laughed; then said, "Return both of you, and again fell your tree, when down cut off the head; after that go on one side and wait." So they again returned, and found their tree standing as if it had never been felled. They then turned to and again cut it down, and when severed from the stump they cut off the head, and went on one side and waited. It was not quite evening when they heard somebody coming along; there were thousands and thousands of those beings. They came straight on till they reached the tree, and then commenced gathering up the chips. Then those two knew who it was who had been deceiving them about the tree. They allowed those beings to collect all the chips, and then the chief called out to his thousands, "Have you collected together all the flesh of Tane.\* The thousands replied, "Not yet, allow us first carefully to lick up all the blood of Tane (the chips) and then tell us to close up the flesh of Tane." The two now waited to hear the next command; it was not long when the chief again asked, "Is it all done?" The

\* Tane is emblematic for trees, birds, and all connected with the forest. He was one of the primal gods of Polynesia, and in ancient times the principal god of the Maoris, superseded in more modern times to a large extent by Tu, the god of war.—TRANSLATOR.



beings who were collecting the parts of the head of the tree replied, "Yes!" Then the chief said, "O people, arise! join together the flesh of Tane." Then the people all stood up, whilst the chief addressing them said, "Seize hold of the bark, after that we will finish it." When this was done, the chief again asked, "Has it been done?" The beings answered, "Yes!" "When I say, 'Close it in,' be quick about it." Then the chief called out, "O people! close it in!" Then those two young men gave a loud shout; the way those beings ran was wonderful! The two then followed in chase, killing as they ran; the Tini-o-Te-Hakituri fled, and left their tree behind. After this the two men returned, and on reaching their mother, she asked, "Did you see them?" To which they replied, "Yes! they fled; we have smitten those people." The mother said, "To-morrow go and look at your battlefield." In the morning the young men returned to the forest, and on their arrival they found that all the *mamaku* (fern trees, *Cyathea medullaris*) were bent down; on their first visit their growth was quite erect, but now all were bent over. They could not find a single dead one of the people (nothing but the drooping fern-trees). So they returned to their home, when their mother again asked, "Did you see your corpses" (killed by you). They replied, "No! we saw nothing but fern-trees; they were all bent down." The mother said, "Those were the people; now indeed will your canoe be procured, because those beings are slain by you, to-morrow you can hew out your canoe."\*

In the morning the men returned to their work of hewing out the canoe, and when finished dragged it down to the sea-shore. Then paddles were made, and they proceeded to paddle about, until they fully understood the process, and then they returned ashore.

By this time quantities of prepared flax (*muka*) had been collected by the mother, and she commanded them to twist it into lines. On the completion of this, she directed them to go a fishing; they obtained large quantities. Then she directed them to kill birds, which were afterwards preserved; then all sorts of food were collected. During all this time the mother was engaged in weaving garments; quite a large number were made.

The mother then said to her children that it was time they went to seek for their father, their elder brother, their sister, and their tribe. After a time, when the sea was calm, she said to them, "O my sons, be gone! it is a calm." To this the boys replied, "It is well, we will go." Said the mother, "When you go, if you come to a river where the manuka grows thickly, hide your canoe there, so it may be quite concealed, and not be seen. Then proceed on your way, straight for a

\* In this story, we have in a somewhat different form, the history of Rātā and the wood-elves. It seeks to account for the drooping of the magnificent fronds of the *mamaku*, which are often alluded to in Maori poems as symbolical of grief. "E piko nei, me te mamaku."—TRANSLATOR.

large store-house that stands in the midst of the *pa*. When you draw near, wait until it is dark, and then ascend to the store-house to sleep. First thing in the morning arise, and play on your flute, using the song I have taught you. If you should not be seen (heard) proceed to the cook-house of your sister; when she comes to prepare food in the morning, then will you be seen." To this they replied, "It is well."

So they went, and on approaching the *pa* waited until it was dark, and then ascended the store-house and slept. At daylight, they were up, and taking the flute commenced to play it, and sing their mother's song. This is the song, by the wife of Kame-tara:—

Fly, O mist! draw along above,  
 Small though my heart is, 'tis greater than me,  
 (Since) I am the parent of Kame-tara's children;  
 Through (love of) Ara-wiwi,\* is the anguish within me,  
 Weighed down am I; 'tis like the parting of Kupe,†  
 (The separation from) Te Ngohi-tupihi and Mera-nei;  
 Kame-tara is the lover, I would were near,  
 Who, O woman! will approach thy lover now?  
 Perchance it had been better were Ware there.  
 Now feeds the gaze (in vain, thou art)  
 Separated from me by the wide ocean;‡  
 Would I were near, to express my love for the people.

After singing the song once, they commenced again, and then again, and waited until their sister should come forth; but she came not. Then the two descended, and entered the cook-house, and crept under the mats used to cover over the oven of their sister, of Mera-nui. It was not very long before their sister appeared, coming to light her oven. As she looked at the mats, she saw they were bulged out, and she proceeded to open them; on doing so, she looked, "O! here's a man!" She at once returned to the great house and said, "Here is a man! two of them! waiting in the cook-house." The people in the house cried out, "Fetch them! send them here!" And then the girl returned, and sent the men (to the house). When they arrived, they were asked who they were; and then they explained who their mother was.

The people then began to cry over them. After that, the men of the *pa* arose to greet them, and when they had finished one of the two arose and did the same, at the same time singing the song composed by their mother. Then they rested, and after a time all the people learnt the song, so that all knew it.

\* Her daughter left behind with Kame-tara.

† Like the anguish felt by Kupe, the navigator, on leaving his two daughters in New Zealand when he returned to Hawaiki.

‡ Several learned Maoris have been asked in vain to explain the meaning of Whe-perohuka, but none can do so.

After remaining here some time, the people directed that the side-boards of the canoes should be sewn to be used as conveyances to return the young men to their home, and to enable them (the people) to visit their mother. Their father was not there at the *pa*, he was away at the dwelling-place of his ogre wife, and so the boys did not see Kame-tara.

When the sea was calm, the command was given to the people to proceed, and take the boys home. The boys went on ahead of the others, returning in their own canoe. On arrival at their mother's home, they said, "Thy children and all thy people are coming." She replied, "Prepare some food for them." So they cooked some, and by that time the other canoes arrived. The woman then put on her best clothes, a *parawai* mat round her waist, another over her shoulders. On the arrival of the other canoes, the woman welcomed them, and on landing they all cried for a long time. When the *tangi* was ended the woman repeated her song for Kame-tara (as written above), at which the people again cried. Then the food was placed before the people: the preserved birds, fish, &c., and many garments. After this was all over, the people settled down in that land.

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When Te Whare-pouri, chief of Nga Motu (now New Plymouth), went to Port Jackson (Sydney), he returned by way of Nga-Puhi, or the Bay of Islands, and there heard this song. It was he who brought it to Taranaki, when all the tribes there learned it. That is the end. (Te Whare-pouri went to Sydney somewhere about 1820-25.—TRANSLATOR).

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## KO KAME-TARA RAUA KO TE WAHINE-TUPUA.

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### NA KARIPA TE WHETU.

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Ka moe a Kame-tara i te wahine, ka hapu, ka whanau he tane, ko Te Ngohi te ingoa. I muri ano, ka hapu ano, ka puta ko Mera-nei; kei roto ano i taua waiata. A, ka roa, ka puta te wahine Tipua; ka moea e Kame-tara, ka riri te wahine Tupua ki te wahine matua. Ka haere a Kame-tara ki te moana ki te hi ika; ka kite atu te wahine Tupua i te waka e hoki mai ana, ka haere ia ki tatahi tatari atu ai. Ka eke te waka, ka mau taua Tupua ki nga ika ka haria, ka tae ki te ara

ka kainga matatia e taua Tupua. Ka pau, katahi ka haere atu ki tona hoa maori. Ka pena tonu te mahi a taua Tupua, na wai, a, ka hapu ano te wahine matua a Kame-tara. Ka roa, katahi ka kimihia e te wahine Tupua hei ara, hei matenga mo tona hoa wahine. Ka kitea i teteahi rangi. Katahi te wahine Tupua ka ki atu ki te hoa wahine, "E hoa, me haere hoki taua ki te moana ki te hi ika ma taua; no te mea, kaore ano taua i kai noa i te ika." Ka ki mai teteahi, "E pai ana; me haere taua me ka aio."

Kaore i roa, kua pai te moana, kua puta ta raua waka. Katahi ka hoe a, ka tae ki waho ki te moana, ka ngaro a uta. A, ka ki atu te wahine Tupua ra kia tukua te puna o to raua waka, a, ka tukua, ka tatu ki raro. Katahi ka tukua nga aho, ka tatu ki raro, ka tatari kia kai mai he ika; kore rawa i kai mai te ika. Ko te take, kua tutakina nga waha o nga ika e taua wahine Tupua nei.

Kati tena. Ka ki atu te wahine Tupua ra ki tona hoa, "E hoa, me hoki taua." Ka ki atu teteahi, "Ae, me hoki taua ki uta." Katahi ka huti te puna, kaore hoki i taea, a ka ki atu te wahine Tupua ra, "Rukuhia to taua puna." Ka ki atu teteahi, "Me tapahi." Ka ki atu ano te Tupua, "Kaore, me ruku." Ka tohe atu teteahi me teteahi, na wai a, ka whakaae te wahine ra, katahi ka ruku, ka roa e ruku ana, katahi ka tapahia e te wahine Tupua ra te taura, ka motu, ka hoe te waka ra. Te whakaaronga o te wahine e ruku ra, kua koru te taura i tona ringa, katahi ka hoki ake, ea noa ake, kua mamao noa atu te waka i a ia. Katahi taua wahine ka karakia i nga taniwha kia haere mai ki te hari i a ia, a, ka haere mai te taniwha nei, haria ana taua wahine, eke rawa atu ki teteahi pito o taua motu, a, kaore he tangata o taua wahi.

Ka noho taua wahine i taua wahi, ka mahana, ka hika i te rakau ka puta mai te ahi, ka tahuna, ka ka, katahi ka kimi kai mana. Nga kai, he aruhe, he mamaku, he pohata. Ka haere ki tatahi, he paua, he pupu; ka pae, ka hoki ki tona kainga. Katahi ka hanga i te whare mona; ka oti, katahi ka tahuri ki te whatu kakahu mona, ka oti.

Katahi ka whanau mai taua wahine, te putanga mai, tokorua; he tane anake. Ko nga ingoa, kaore i mohiotia nga ingoa o aua tamariki. Ka noho te wahine nei, ka atawhai i ana tamariki, a, ka kaumatua. A i taua wa ka haere nga tamariki ki tatahi ka kite raua i nga taewa (kumara?) e pae ana i te one, ka haria mai ki to raua whaea. Katahi ka ki atu, "Ki te hoki ano korua, me tahuri tonu korua ki te kahi mai i aua mea hei kai ma tatou." A, katahi aua tamariki ka haere ki te one, tae noa ki teteahi pito, ka hoki mai. Pena tonu te mahi o aua tamariki. Ka tae ki te raumati ka toua aua kai, ka nunui, te hauha-kenga, nui atu te taewa (kumara?). Ka mahi aua tamariki i te ika, i te manu, nui atu te kai ma ratou. Ko te mahi a te whaea he whatu kakahu mo ratou, nui atu. E whatu ana taua wahine, e kimi ana i tana waiaata, me te aroha ki tona iwi, ki tana tane hoki e moea mai hoki e te wahine Tupua.

Ko te māhi a te iwi ra, he tangi tonu ki taua wahine, me era tamariki hoki. Katahi taua wahine ra ka whakarakau \* i tana waiata, ka oti, ka whakaako ki ana tamariki. Ka oti, katahi ka ki atu ki ana tamariki, kia mahia he koauau (tetei ingoa he whio). Ka oti, ka hanga nga puta e toru, katahi ka whakatangihia e te wahine ra tana waiata aroha mo tana tane me tona iwi, ki roto i tana whio. A, ka tahuri nga tamariki ki te ako, a, ka mau i a raua.

I tetei rangi ka ki atu te wahine ra, "Me haere korua ki te tua rakau hei waka ma korua." Ka whakaae mai nga tamariki, ka haere, ka kite i te totara e tupu ana. Ka tuaina, ka hinga ki raro, ka tapahia te kauru, ka motu, waiho atu ana ka hoki mai. Ka ui atu e te whaea, "Kua hinga?" Ka ki atu nga tamariki, "Ae, kua hinga i a maua." Ka ki atu te whaea, "Mo te ata apopo ka hoki korua ki te whakaoti." Ka moe te hunga ra; i te ata ka haere ano; tae noa atu, kua tu ano te rakau. Kimi noa! Kimi noa! ka ahiahi, kaore i te kitea, hoki ana aua tamariki ki te kainga ka ki atu ki te whaea, "Ko ta maua rakau, kaore i kitea." Kua kata te whaea; ka ki atu, "E hoki korua, tuaina ta korua rakau. E hinga, tapahia te kauru. E motu, ka haere ki tahaki noho ai." Katahi raua ka haere, rokohanga atu ta raua rakau, e tu ana, e tia, kaore i tapahia. Katahi ano raua ka tahuri ki te tapahi, ka motu, ka tapahia te kauru, a, ka haere raua, ki tahaki noho ai. Kaore i roko-ahiahi, ka rangona atu e raua, e haere mai ana; he mano! he mano! taua iwi. Haere tonu mai, ka tata mai ki to raua rakau kua kahi ake i nga maramara. Katahi raua ka mohio, ko te iwi tenei nana i tinihanga ta raua rakau. Ka tukua e raua taua iwi kia kahi ana, a, ka pau nga maramara. Katahi ka karanga te rangatira o taua iwi ki te mano, "Kua pau nga kiko o Tane i a koutou te kohikohi?" Ka karanga mai te mano i te kauru o te rakau, "Kaore ano, waiho kia ata mitimitia nga toto o Tane ka karanga ai kia tutakina nga kiko o Tane." Katahi nga tangata nei ka tatari i te karangatanga; kaore i roa ka karanga ano te rangatira, "Kua pau?" Ka oho mai te iwi e kahi mai ra i te kauru o te rakau, "Ae!" Ka karanga ano te rangatira, "E te iwi e! e tu ki runga; karapitia nga kiko o Tane." Ka tu katoa ki runga taua iwi; katahi te rangatira ka ki atu ki te iwi, "Mau ki nga kiri, hei muri ka oti." Ka rite, ka karanga ano te rangatira, "Kua rite?" Ka oho mai te iwi, "Ae!" "E karanga au, tutakina, kia tere tonu." Heoi, katahi ka karangatia e te rangatira, "E te iwi e! tutakina! katahi ka hamamatia e aua tangata tokorua ra; te omanga o taua iwi ra, anana! katahi ka patua haeretia, ka oma te Tini-o-Hakiturī, ka mahue ta raua rakau. Heoi, ka hoki aua tangata, ka tae ki to raua whaea, ka ui mai, "I kite korua?" Ka ki atu aua tangata, "Ae! kua horo, kua patua e maua taua iwi." Ka ki atu te whaea, "Apopo ka haere ka titiro i ta

\* We never met with this word *whakarakau* before. In the Mani-hiki text the expression is: "Tera te metua vaine i apii ia raua, e pe'e no te are. Kare e roa kua mou ngakau i a raua."—EDITORS.

korua parekura." I te ata ka haere aua tangata ra, ka tae; te tirohanga atu ki nga mamaku kua pikopiko katoa; to raua haerenga tuatahi e tika tonu ana te tupu; i tenei ra kua piko katoa. Kaore raua i kite i tetahi o taua iwi kia mate. A, ka hoki ki te kainga, ka tae, ka uia mai e te whaea, "I kite korua i a korua tupapaku?" Ka ki atu raua, "Kaore! He mamaku anake a maua i kite ai; kua pikopiko katoa." Ko te whaea, "Koia tena taua iwi. Katahi to korua waka ka riro mai i a korua, no te mea, ka mate taua iwi i a korua. Apopo ka tarai i to korua waka."

I te ata katahi ka haere aua tangata, ka tarai, a, ka oti, ka toia mai, ka tae mai ki tatahi. Ka hanga nga hoe, ka oti, ka haere raua ki te hoehoe. Ka mohio, ka hoki mai.

Kua pae he muka e to raua whaea te haro; ka tae atu nga tamariki ka whakahaua e te whaea ki te miro aho. Ka mahi raua, ka oti. Ka whakahaua kia haere ki te hi ika. Ka mahia tera, ka pae. Ka whakahaua kia patu i te manu, ka pae te huahua; ka mahia te kai, ka pae. Ko te whaea kei te whatu kakahu, ka pae.

Katahi te whaea ra ka ki atu ki nga tamariki kia haere kia kite i to raua matua me o raua tuakana me to raua iwi. Heoi, ka noho, ka pai te moana ka ki atu te whaea, "E tama ma! haere! he aio." Ka ki mai nga tamariki, "E pai ana, me haere maua." Ko te whaea, "Ki te haere korua, e tae ki te awa e tupuria ana e te manuka, me kuhu to korua waka ki kona, kia ngaro te huna, kei kitea. E haere korua, kia tika tonu ki te whata-nui e tu i waenga nui o te pa. E tata korua ki te pa, ka noho kia po, ka haere korua ki runga moe ai. Hei te ata, me ara korua ki te whakatangi i a korua koauau. Ko ta korua waiata tonu tena. Ki te kore korua e kitea, haere ki roto ki te whare-umu o ta korua tuahine, māna e haere mai i te ata ki te tahu-kai, katahi korua ka kitea." Ka ki atu raua, "E pai ana."

Katahi raua ka haere, ka tata ki te pa, ka noho; ka po, ka haere raua ki runga ki te whata, ka moe. Ka marama, ka oho aua tangata, ka mau i o raua koauau, katahi ka whakahaua i te waiata a to raua whaea; ko te waiata tenei, na te wahine a Kame-tara:—

E rere, e te ao, e kume i runga ra,  
He iti taku ngakau, rahi atu i a au;  
Ka matua i a au te uri o Kamura.  
Ki a Arawiwi te pānga ki roto ra  
Whakatau rawa iho te pēhi a Kupe,  
E Te Ngohi-tupiki raua ko Mera-nei.  
Ko Kame-tara te tau kia aropiri mai,  
Mawai e whakaeke to tau e whae?  
Aea ka ora me ko Ware—e—  
Ka kai te titiro. Ka ripa i a au,  
Ki te whe-perohuka  
Kei tata, e tukua te manako ki te iwi—e—i.

Ka mutu te waiata ka timata ano; ka mutu, ka timata ano, ka mutu, ka tatari ki to raua tuahine kia puta mai, kaore i puta mai.

Katahi nga tokorua ra ka heke iho ka tae ki te whare-umu, ka kuhu ki raro i nga tapora o te umu o to raua tuahine, a Mera-nei. Kihai i taro tena to raua tuahine te haere mai na ki te tahu i tana umu. Te tirohanga atu ki nga tapora e puku mai ana, ka rere atu te wahine ra ki te hura. Ka taea, katahi ka titiro "E! he tangata!" Katahi ka hoki; ka tae ki te whare-nui, ka ki atu, "He tangata! Tokorua! kei roto i te whare-umu e noho ana!" Ka ki atu nga tangata o te whare, "Tikina, ngarea mai!" Katahi taua wahine ka hoki ka ngarea aua tangata. Te taenga atu ki te whare, katahi ka uia mai, a, ka whakaatu aua tangata i to raua whaea.

Heoi, katahi te iwi nei ka tangi. Ka mutu, kei runga nga tangata o te pa ra, kei te mihi. Ka mutu te iwi ra, katahi tetei o aua tokorua ra ka tu ki te mihi, a, ka whakahua i te waiata a to raua whaea. Ka mutu ka noho. Ka roa ka akona e te iwi katoa ki taua waiata, ka mohio katoa.

Heoi, ka noho ka roa, katahi te iwi ka whakahan kia tuia nga waka hei haeretanga mo ratou ki te whakahoki i aua tamariki, kia kite hoki te iwi i to raua whaea. Ko to raua matua, kaore i to ratou kainga-tupu, kua riro ki te kainga o tana wahine Tupua. Kaore nga tamariki nei i kite i to raua matua, i a Kame-tara.

No te aiotanga o te moana, ka whakahana kia haere tana iwi, kia kawea aua tamariki. A, katahi aua tamariki ka haere i mua o te iwi; ka hoe aua tangata i runga ano i to raua waka. Ka tae ki te kainga o te whaea ra, ka ki atu, "Ko o tamariki me to iwi kei te haere mai." Ka mea mai, "Me tahu he kai." Katahi ka tahuna, ka ka te umu, ka eke nga waka. Ka kakahu taua wahine i ona kahu, kotahi te parawai i tatuaina, kotahi i kakahuria. Ka haere mai, e karanga ana taua wahine. Ka tae mai, e tangi ana, ka roa. Ka mutumutu te tangi, katahi taua wahine ka whakahua i tana waiata mo Kame-tara (ara, kua tuhia i runga ra).

Ka mutu, ka tangi ano te iwi. Katahi ka takoto te kai ma te iwi, te huahua, te iha, te kakahu, te aha. Ka mutu, ka noloia tonutia iho taua whenua e taua iwi.

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No te haerenga o Te Whare-pouri ki Poi-hakena, ka hoki mai, ka u ki Nga-Puhi, ka rongo i taua waiata. Nāna i hari mai ki Taranaki, katahi ka rongo katoa nga iwi o runga. Ka mutu.





## FOLK-SONGS AND MYTHS FROM SAMOA.

BY JOHN FRASER, LL.D., SYDNEY.

### XIII.

#### ULU-LE-PAPA.—A *SOLO*.

##### *The Story of Ulu-le-papa and her Son, Ti'i-a-Talanga.*

INTRODUCTION.—Ma-fui'e is the subterranean Vulcan, and his story is told in other myths (*q.v.*); his sister was Ulu-le-papa, and a daughter of his was Ve'a. Ti'i-a-Talanga was thus his sister's son, and yet it was he who invaded Ma-fui'e's domain and, after a struggle, carried off a portion of his fire and first taught men on earth above the virtue of cooked food; all that and the manner of it are fully unfolded in the prose myth about Ti'i (*q.v.*).

The first fourteen lines of this *Solo* enumerate the lands which belonged to Ulu and to Ve'a, her niece. Then come some short and poetic references to Ti'i's experiences when a boy—his escape from a large shark while bathing, and his mother's care to provide him a safe bathing-place in the rock thereafter—which rock-well, by the way, is still to be seen. Then the *Solo* (verse 33) tells of Ti'i's adventurous descent to the regions of Sā-le-Fe'e, the Samoan Hades—how, with Talanga his father's words of command as an "open sesame" on his lips, he got through the great reed, making it disclose an entrance-door to his path downwards, how he stole the fire from Ma-fui'e, but had to fight for it, and yet returned with it safely to the upper world.

Fire has ever been a prime requisite to the comfort of man, and, whether it is brought by a Prometheus or a Ti'i-a-Talanga from above or from below, mythical story always celebrates the bringing of it to earth as a great achievement.

#### THE *SOLO*.

[You] Avaloa and Tupua-tali-va'a—

Where the springs rise up all along in the low tide,

And winds of the west and gentle north-west are always blowing,

While the jabble of the cross seas is outside the opening in the reef—

[You] Matu and Lafa-lafa,

Who go and jerk up your arms [in anger] at Malae-a-Vavau,

And threaten to root up Papa-tea and Fu'e-fu'e-luea—

And you, O Fonga-olo-ula and Mata-va'a—

Are the portions of land that belonged to ULU-LE-PAPA.



[But] Vai-papua and Senga-ngoto,  
 Feagai and Langa-nu'u-malolo,  
 Vaaui which is very far off :  
 Tuapa too is far off ; it is beyond the walls—  
 These are the lands that belonged to Ve'a.

Ulu-le-papa cries to her little son who is sporting in the waves.

- 15 "Come back at once, Ti'i-Talanga,  
 Refrain, for Ulu-le-papa's [sake]."  
 For Ti'i-a-Talanga was gliding on the waves ;  
 He had jumped into the wave that comes breaking on the beach,  
 And was devoted to destruction by Au and Olo ;  
 They drove on him the pilot-of-the-waves.  
 [In my home] inland I heard it was a fish-beast ;  
 I guessed the name of the fish,  
 [For the name of] the Malae-a-Tanifa sprang from it.

Here comes another incident in the boy's life.

- 24 It was you, O Saāmo and Tauai-fu'e-fu'e  
 And Malae-a-Tanifa and Mata-fanga-tele :  
 Ye begged fresh-water ; O Fu'e-aloa,  
 Ye begged it, with the whole of Taufa.  
 [Then] Ulu-le-papa had compassion ;  
 She hewed out the water for the use of her son.  
 It was not dug in the mud,  
 But it was hewn upright in the rock ;  
 It was a sincere love that smote the rock.

The next lines refer to the doings of her son when a man.

- 33 A fierce reed forbade [his progress] ;  
 But he had not to dig it out ; he struck it behind,  
 And then [he] the traveller went on without delay.  
 Where is Ti'i going so early in the morning ?  
 He is going early down to Le-Fe'e,  
 He is going early to Si'i-si'i-Mane'e.  
 The traveller reached his destination and returned ;  
 Ti'i-a-Talanga is now another chief,  
 Because of the firebrand which he brought up.  
 But Ma-fui'e pursued,  
 To engage in the combats that ensued—  
 Combats with clubs of coco-nut leaf.  
 He [Ti'i] wrestled with him, broke his arm, broke his leg.  
 Firm as a rock was the boy of Ve'a,  
 The offspring of Ulu-le-papa.  
 Since then we have eaten cooked victuals.

O !

THE SAMOAN TEXT OF THE *SOLO*.

- Avaloa ma le Tupua-tali-va'a—  
 Tufu e'e solo i le mamasa,  
 E agi le la'i ma le fisaga,  
 Sousou ua taumuli ava—  
 5 'O le mātū ma le lafalafa,  
 'O ia sa'i a'e i Malae-a-Vavau,  
 Ma suati ama Papa-tea ma Fu'e-fu'e-luea—  
 E te Fogā-olo-ula e, ma Matā-va'a—  
 Va i fanua ia o ULU-LE-PAPA.  
 10 'O Vai-papua ma Segā-goto,  
 Feagai ma Laga-nu'u-mālolo,  
 Vaaui e mamao na'uā :  
 E mamao e Tuapa na'uā—  
 Va i fanua ia o VĒ'A.  
 15 Foi mai la, Ti'i-Talanga,  
 Tumau ia Ulu-le-papa.  
 Se'e i le galu Ti'i-a-Talanga ;  
 Na oso i le galu fatio'o,  
 Fa'atō e Au ma Olo ;  
 20 Taulafo le tāūla-o-le-galu.  
 Tā lagona i uta se i'a manu ;  
 Taumate le igoa o le i'a.  
 Tupu ai le Malae-a-Tanifa.  
 E te Saāmo e, ma Tauai-fu'e-fu'e,  
 25 Malae-a-Tanifa e, ma Matā-faga-tele ;  
 Na asamo vai, le Fu'e-aloa,  
 Na asamo, ma Taufā lava atoa.  
 Na alofa ai la 'o Ulu-le-papa ;  
 Ua foa le vai 'o lana tama.  
 30 Ua lē eli i le palapala,  
 A e foa fa'atu i le ma'a.  
 Se fa'aalofa lavea le papa.  
 Se u fea'i ua vavao mai ;  
 Na ta i tua, a na lē 'uasi,  
 35 Savali le malaga nei afe.  
 Usu i fea Ti'i ia ?  
 Usu i lalō ia Le-Fe'e,  
 Usu ia Si'i-si'i-Mane'e.  
 Taunu'u le malaga, foi mai ;  
 40 Ti'i-a-Talanga se ali'i tasi,  
 Ma le motumotu na ia ave a'e.  
 'O Mafui'e na fetuli mai ;

I ni faiva mo taua e fai—  
 Ni taua ma ni lapalapa e,  
 45 Na fāgatusa, fa'ia le lima, gāgau le vae.  
 Se tupua le tama a Ve'a e,  
 'O le alo o Ulu-le-papa e.  
 Talu ai ona tatou 'aa'i mea vela.  
 O !

## NOTES.

1.—*Ava-loa* means the 'long boat-opening' in the reef, and *Tupua-tali-va'a* is the 'firm rock (image?) that receives canoes.'

2.—'The springs'; the water that drains down from the heights of an island often bursts forth as springs in the sand along the beach. The natives scoop out a hole there and use it as a fresh-water bathing place after their swim in the sea, or as a well for drinking-water.

3.—Winds—W. and N.W.—are *La'i* and *Fisanga*; these are gentle winds inside the reef, but outside (line 5) is the boisterous blustering of the *Mātu* and the *Lafa-lafa*, causing (line 4) a cross sea there; these are so violent that, poetically (line 6), they seem to throw up their arms in anger as they dash on the rocks at *Malae-a-Vavau*, and threaten to uproot the places called *Papa-tea*, 'clear rock,' and *Fu'e-fu'e-laea*, 'the shaken climbing-plants' (line 7).

9.—Portions, '*va*'; which means fancy pieces of land that belong to chiefs. These '*va*,' as enumerated in the previous lines, are *Ulu-le-papa*'s domain.

10.—*Vai-papua*, &c.; these names mean—*Vai-papua*, 'the Papua-water'; *Senga-ngoto*, 'the swamped crimson-parroquet'; *Feagai*, 'opposite'; *Langanu'u-malolo*, 'to raise up conquered lands'; *Tuāpā*, 'outside' (the walls). Whether *papua* is to be taken as a noun or an adjective here, I do not know.

12, 13.—*Vaau*; another reading here is—

Vaau tã asa gata  
 E mamao, e tuapa nauā.

Vaau, [which] I wade through with difficulty  
 Is far off, far beyond the walls of the town.

For protection, walls of blocks of basalt are built round the villages; these walls are sometimes seven feet high. In some parts of the New Hebrides, the chief's house in the village is surrounded with walls of coral.

13.—*Tuapa* is read here as a proper name; but the version I prefer is—

Vaau e mamao nauā,  
 E mamao, e tuapā nauā.

In the manuscript, the reading of lines 12 and 13 is given variously.

15-20.—Come back, &c.; these lines describe the dangers which threatened *Ulu-le-papa*'s son when he was a little boy, and which led her to make a bathing-place for him in the rocks.

15.—Come back; he is sporting on the surf (line 17) as young Samoans delight to do, and, seeing his danger from the approaching shark, she calls on him to come back.

16.—Refrain, for Ulu; '*tumau ia*' = stand-fast for (in favour of).

19.—Au, Olo; these seem to be malevolent beings of the sea; *au* is a 'current,' and *olo*, 'to destroy by levelling.'

20.—Drove or threw; *tau-lafo le tūnla* 'o *le galu*; *lafo* is 'to throw,' and *tau* is an intensive prefix; the line therefore means 'they sent rushing on him the pilot of the waves'—*i.e.* the shark—the '*tanifa*' (of lines 20, 21), which is a large species of shark.

21.—Fish-beast; *i'a-manu*; *i'a* (for *ika*) is a 'fish,' and *manu* is a 'bird,' but also any 'beast.'

23.—Sprang; this accounts for the name. For *malae* is often used as part of the name of a place. So *Malae-a-Tanifa* might be called 'Shark-town.'

24-27.—*Saāmo*, &c.; these are evidently places near by, which were benefited by Ulu-le-papa's well of pure fresh water.

32.—Love; love for her son.

33.—Fierce reed; see the prose version of the story about *Ti'i* and *Ma-fui'e*. In the corresponding Maori legend (*cf.* Sir George Grey's 'Polynesian Mythology'), *Maui* pulls up a 'tuft of rushes' from the ground, and thus gets into 'a beautiful open cave,' and thence to the regions below. From this point onwards this *Solo* refers to *Ti'i*'s doings when a man and his conflicts with *Ma-fui'e*.

34.—Dig, *lit.* scrape; '*aasi*'; the meaning is that *Ti'i* had not to work on the reed to get a passage; one blow was enough.

35.—Traveller; '*malaga*,' a travelling party; without delay, '*ne'i afe*'; *afe* is 'to call in at houses on the way.'

36.—Another chief; his exploits in getting fire from *Ma-fui'e* (*q.v.*) raise him to the dignity of a great chief.

38.—Going; *lit.* 'starting for.'

39.—*Le-Fe'e*; 'the octopus'; *Sā-le-Fe'e*, 'the family of *Le-Fe'e*,' is the Samoan Under-world. There is a curious anecdote about the *fe'e* (the octopus), thus: When *Tangaloa-savali* was once returning from *Savai'i*, he saw the *Fe'e* floating on a ledge of coral. He addressed him and said, 'Who are you?' 'I am *Fe'e*.' 'Who is your father?' 'Never had any.' 'Who is your mother?' 'Never had any.' 'What! are you without father, without mother?' 'Yes; I sprang up spontaneously.' 'Is that your residence?' 'Yes.' 'Well; let it be named Coral-house; and come with me and people the Eastern Groups, on that side of the heavens where it meets the sea.'

43.—Engage in; *faiga*, 'employment.'

44.—Coco-nut leaf is common for clubs; they are very hard, and a blow from one of them may break one's skull.

45.—Broke his arm; '*fa'ia*,' to break a little thing, as a tooth; broke his leg, '*gau*,' 'to break through,' 'to break in halves.'

46.—Firm as a rock; '*tupua*,' an image, *i.e.*, like a stone image that cannot be moved. Child of *Ve'a*; in consequence of her relationship to his mother. *Ve'a* is now the name of a bird.

## XIV.

LIUFAN.—A *Solo*.

INTRODUCTION.—This *Solo* is made up of *disjecta membra*, and is not very intelligible. But it concerns the game of 'lafonga,' which seems to have been like a game of tennis, two sides of opposing players; Tupu-i-vao and Mau'ava at one end of the mats, and two of the visitors at the other. The penalty of defeat was death; for we are told that the outside of the house was covered with men from Tutuila and Savai'i, tied up hands and feet and left there in the sun. Tupu was a great king of Upolu, and had the four royal titles. Liufau, who gives his name to the *Solo* was the chief of Aua in Fangaloa of Tutuila. The wall-tale of victims to 'lafonga' shows that the Samoans of Tupu's time were inveterate gamesters.

THE *Solo*.

- O Pae-pae-ala and Gutu-gutu-papa,  
 Pick the coco-nut of Tia-le-ava,  
 To be provision for our journey.  
 We two sailed, and were benighted on the deep,  
 5 And went ashore at Aleipata.  
 Leifi and Fua-tanga answered—  
 "That is a chief's boat that is about to land ;  
 You chief there, Liufau of Aua,  
 Take your boat on to Safata ;  
 10 Wait there for Mau'ava.  
 That is a chief's boat that is about to land ;  
 You chief there, Liufau of Aua,  
 Have you any stale food from the ocean ?"  
 Then Lua-le-manga answered back—  
 15 " You chief there, Paopao of Aua,  
 Look in the space between the well and the outrigger ;  
 There is the stale food from the ocean,  
 Bring it and let us all eat of it ;  
 To-morrow, when it is light,  
 20 Let the chiefs go early to sit on the mats " [to play]  
 At the one end of the mat sat Tupu-i-vao and Lua-le-manga,  
 At the other end of the mat sat Liufau and Mau'ava.  
 Tupu-i-vao answered him—  
 "Thou chief, Lua-le-manga,  
 25 Why did you whisper to your partner ;  
 Because we two are at the edge of the end of the mat ?"  
 Lua-le-manga answered him—  
 " I whispered to my neighbour :  
 Come now, oppose the service of Liufau of Aua [in the play] ;  
 30 But if you do not stand on the mat,  
 I think we two shall die, and that family also will perish ;  
 If you oppose, if you stand on the mat,  
 I think we shall live and also that family.

## NOTES.

1.—Pae-pae, &c.; these are the chief's servants; Tia-le-ava is the place where the coco-nuts were to be had.

3, 4.—Our, us two; a chief is always spoken of as having an attendant with him; cf., 'we,' the plural of majesty in English.

4.—Benighted; overtaken by darkness before reaching their destination.

6.—Le-ifi, &c.; these are the chiefs of that place.

13.—Stale food; *mati*.

16.—Well, outrigger; *tiu, ama*.

18.—Eat; *tau-mafa*, a chief's word.

20.—Sit on the mats; *nofo fala*, viz., in order to play the game of 'lafonga.'

23.—Answered; that is 'spoke,' as in line 6.

## XV.

## SAMATA; PO AND AO.—A TALA.

INTRODUCTION.—These two fragments of myths about Samata do not contain much that is worthy of notice. The first shows that a Samoan father could arrange the lot and occupation of his sons, from which they swerved not nor disobeyed. It also shows from what simple causes names were given. The fine mats mentioned in the tale were much valued when old; one of them was sold on Samoa many years ago for seventy dollars. To make a new one look old, it could be laid in a muddy place for a time.

The second Samata myth shows how the privilege of holding *fonoes* or councils of deliberation was extended to all Upolu, and how keen was the desire of chiefs to acquire the privilege of holding these *fonoes*.

The next myth, that about Po and Ao ('Night and Day'), introduces some of the highest of the Samoan gods, and shows how much interest they took in the common affairs of men on earth.

## SĀ-MATA-I-TAI AND SĀ-MATA-I-UTA.

A couple from the eastward arrived off Fongā-olo in the boat-opening seaward from Fale'ula. Four men came from the east. Two of them remained on the sea-shore of Si'u (Si'u Amo-ula), but the other two came to the boat-opening to seaward of Fale'ula. Then they went on, and took with them great quantities of food. Then they showed their property. They asked, 'Whose children are you?' There were two children; their names were Mata-i-uta (Eyes to inland) and Mata-i-tai (Eyes to sea). Their occupation was appointed by their father—the occupation of the one lay inland and of the other towards the sea. This one went inland and got a hook and shells and fine mats. These he brought to the father; they were all bad, but the hook might be made useful. He that was seawards came and brought to his father the things that he had got. The father examined them

and [found that] two things were useful for his employment—a shell and whales' teeth. The father said, 'Go you two with your things to take care of Tui-Manu'a.' Then the Fale'ula men went. The parents remained on the beach and were turned into stone.

2. But the boys remained at Fale'ula. They took care of Tui-Manu'a, but Tui-Manu'a neglected them. Then they departed in displeasure, and left the fine mats, but they took with them the whales' teeth and the shells. They swam and reached the district of the men of Savai'i at the town of Safotu. Then Tufuga-pule called down to them to come up. He asked their names. He kept looking at their things. 'What are these things?' [he said]. 'Shells.' Then he said, 'Your name shall be shells (*pule*).' He asked, 'What is that?' 'It is a whale's tooth (*le-lei*).' 'Well, that shall be your name' [said he]. Thence are the names Pule and Le-lei.

Then they departed and went to the district of women, Salenga. They went to the place called Sā-mata-i-uta and Sā-mata-i-tai. These two men gave the places these names, because they dwelt there.

It was the daughter of Sina who married Pona-fainga of Mase fau. She went with the fine mat (*ie*) which was commenced by her mother and finished by her.

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#### THE SAMOAN TEXT OF THE TALA.

Ua o'o mai le toalua na i sasae gatai 'o Fongā-olo i le ava e gatai o Fale'ula. E to'afā na o mai i gaga'e; nofo te toalua i gatai o le Si'u (Si'u Amo-uli), a e o mai le isi toalua i gatai o le ava, i gatai o le Fale'ula. Ona o ae lea; ona avane lea mea e tele e taumafa ai. Ona fa'aali ai lea a la mea. Ua fesili, 'Ua fanau ai?' E toalua la la fanau; e igoa i a, Mata-i-uta ma Mata-i-tai. 'O lona faiva na lofia e lo la tamā. E ta i uta le faiva o le tasi a e ta i tai le faiva 'o le tasi. Sau le na i'uta, ua maua le ā'o le pēpē ma le i'e. Au mai i lo la tamā. Fai mai e leaga ia mea uma, na u le āu e aoga lea ia te oe. Ona sau lea le na i tai, ua au mai i lo la tama mea ua ia maua. Iloiloa e le tamā, e lua mea ua aoga i lona faiva na, 'o le pule ma le lei. Fai atu le tamā, "O ia ou lua ma a ou lua mea e tausi ai Tui-Manu'a." Ona o ai lea le Fale'ula. Ua nonofo matua i tai, ua fa'atofou ma'a.

2. A e nonofo tama i Fale'ula. Tausi ia Tui-Manu'a, agavaleina e Tui-Manu'a. Ona teteva lea, ua tu'u le 'au (o le 'au'afa), a e ave le lei ma pule. Feausi, ua o'o i le itu o tane i Savai'i i le nu'u o Safotu. Ona vala'au ifo le 'o Le-tufuga-pule a'e mai ia. Ua fesili 'o la igoa; ta'u iloilola a la mea. 'O ā ia mea?' 'O Pule. Ona fai ane lea, 'Si o'u igoa la lea 'o Pule.' Fesili, 'O le ā lea.' 'O le lei.' 'Ia si ou igoa la lea.' E i ai 'o igoa 'o Pule ma Le-lei. Ona ua ai lea laua ia 'o le itu o fafine Salega. Ua o'o ai i le mea ua tau ai 'O Sā-mata-i-uta ma Sā-mata-i-tai. 'O i laua na mafua ai ia igoa auā na nofofo ai laua.

Le Pona-faiga o le Masefau na nofo ai le tama teine a Sina. Ua alu ma le i'e ma amata e le tina o Sina, na fa'aua e le tina.

## NOTES.

1.—Fale'ula; a place near Apia, in the district of Sangana of the island of Upolu.

Of food; '*e taumafa ai*'; a chief's word.

Their; '*la*,' of them two.

Hook, shell, fine mats; '*āu, pule, 'au'afa*'; the last are tied up with sinnet ('*afa*'); hence their name.

2.—Neglected; '*agavale-ina*'; *agavale* means 'to be left-handed,' 'to come empty-handed,' 'to be ungrateful.' Men; '*tane*,' a manly term, as opposed to '*fafine*,' women.

'*Tufuga-pule*' = the carpenter who commands, the carpenter-in-chief.

## XVI.

## ABOUT TUI-SAMATA.—A TALA.

Tui-Samata was one child of these two—Tele and Malae—or, according to another account, of To and Ali'i, the people who prepared food for Tui-Manu'a. He was very quarrelsome, and therefore was expelled, as such conduct was not tolerated at that place. He went to Tutuila and settled at Le-Futu. He had a brother, or merely a relative, as some say, named Fua-au, who was also guilty of the same kind of conduct and was also driven away. He settled at Pangopango.

2. Fe'e-alo-alo called at Tula, got acquainted with Mata-Tula, who gave birth to a girl named Maofa. She became the wife of Tui-sa-No'e, chief of Tula. Maofa bore a girl called Tulu-tulu-lelei, and she became the wife of Tui-Samata and gave birth to three girls, Tangisia-e-Alise, Sina, and Amete.

3. Tangi-sia became the wife of Tongiola at Sailele. Sina, the second daughter, married Lolo-i-One-noa, where she bore six sons. When these sons were grown up, Sina called a council to establish good order and industry among them. At cock-crowing each morning their voices could be heard speaking in council. The burden of each speech, however, was this:—

To sou ti;	Plant your <i>ti</i> ;
To sou tolo;	Plant your sugar cane;
Ne'i e paogata i malo;	Don't behave badly to visitors;
O le tā or	
Au mai o le tā } fono ua tonu.	The order of our council is determined.

4. After the birth of these three sisters there came from Manu'a two young men descended from Fai-malie and Fai-tāma'i, whose



names were Le-apai and Fa'a-toafe; they went to Upolu. Fa'a-toafe became chief of Sangoni on Savai'i, but Le-Apai became chief of Sangana on Upolu. When the news [of the birth] of these daughters reached them, Le-apai determined to make one of them his wife, and hence he came to Le-Futu and married Amete; and thus the families were united. His brother, Fa'a-toafe, knew when she was expected to give birth to a child, and so arranged a visit to them at that time that he arrived there on the day of the birth. She was brought to bed at mid-day. When the event took place, her father was at work in his plantation. A messenger was sent to him. 'Go,' said he, 'break me off a branch of that *ava-le'a*.' He ran down holding the *le'a* in his hand, and just as he reached the house, the child too was being held in the arms [of the nurse]. 'What is it?' said he. 'A boy,' was the answer. 'Oh then,' he replied, 'let it be named Le-le'a-sapai' (the *le'a*-nursed-in-the-arms), referring to the way in which he was holding the *kava*, and the nurse was holding the child.

5. Early the next morning, the brother of Le-apai heard the shouting of the children of Sina at the *fono*. He inquired what that shouting meant, and was told that it was the sons of Sina making their speeches at their council.

6. Then Fa'a-toafe said to his brother, 'If your wife is a favourite with her father, get her to intercede with him for me to give me *fono*—the authority to hold councils—to take to Upolu. I don't desire any other present than that on this occasion of her giving birth to a child.' Le-apai spoke to his wife, and she accordingly presented the request to her father. Tui-Samata replied that he had no authority for the *fono*, and that Amete must apply to her sister for it. She did so, and Sina readily gave the *fono*. Fa'a-toafe went off highly pleased with his privilege to hold councils. He called first at Salea-au-mua, and there he held a council, and made his speech:—

To sou ti ;	Plant your <i>ti</i> ;
To sou tolo ;	Plant your sugar-cane ;
Ne'i e paogata i malo ;	Don't behave badly to visitors ;
Ai le fonotaga ua tonu.	Such is the decision of the council.

He then established councils throughout Upolu.

Le-apai remained at Le-Futu, and it was his son Le-le'a-sapai who was sent in pursuit of the nu'u Alele, as recorded in the *tala* about the Alele.

#### NOTES.

1.—Samata; there are two Samatas on the island of Savai'i to this day; there is also a Tui-Samata.

Le-Futu; the *futu* (*Barringtonia speciosa*) is a large tree, growing on the sea shore and washed by the waves; it has a strongly scented flower; its seeds—as big as an orange—often fall into the sea and are carried by the waves to other islands.

Pango-pango is a well-known harbour on Tutuila.

Plant your *ti*; this reminds one of the elves' songs heard at night by those who chanced to sit down on a fairy hillock in Britain.

4.—Fai-malie, Fai-tamai; these were of the race of earth-born giants. See other myths for them.

Re-united; *feta'ia'i-gafa*, 'to connect by marriage'; *feta'i*, 'to lead others'; *feta'ia'i*, 'to meet'; *gafa*, 'genealogy, ancestors, descendants.'

'*Ava-leu*; the short-branched variety of the *kava* plant; its name is *le-lea*.

5.—Speeches at their council; the original here is: 'Fa'alogo i le po ua tau ati le fono. Sea lea fonofono i lalō? O le tauatiga o le tama a Sina;

Ia toto le tolo e atofia le fale

Ma le ti e fai a'i titi e ofu ai.'

Which means: 'He listened in the night and the speeches were making. What is the *fono*-ing down below? It is the speechifying of the *fono* of the boys of Sina;

Plant the sugar cane to thatch the house,

And the *ti* to make girdles to clothe the body.'

Give me the *fono*; this was esteemed a high privilege and honour, for only some places had the right to hold a *fono*, a general council.

Her sister; Sina is regarded here as holding divine authority and possessing the right to give the *fono*.

Behave badly; *paogatū*, 'disobedient.'

*Alele*; see another myth, called 'The Story of Alele.'

## XVII.

### ABOUT PO AND AO, A PAIR OF CHIEFS.—A TALA.

The children of these two were Itu-ao, Ala-taua, and Tui-sa-mao, and their sister was Masina-au-ele. They went to seek a country in the eastern groups. Then the Sā-Tangaloa saw them down below; they looked and the lady was exceedingly beautiful. Then they said, 'This lady is fit for our chief, Tangaloa the creator of lands.' The lady was married, and they had a son, and they called him Le-afi-mu-mamao. Then the family was abused, and Tangaloa, the creator of lands, said to Masina-au-ele, 'Come now, you can't all dwell here; be off to the eastern groups; you came away seeking for a country; but come, I will raise you up a land for your brothers, and will establish there the reign of Le-afi-mu-mamao.'

2. Then he raised up the land of Manu'a, and established the youth there, and that lad was the first Tui-Manu'a. Then Tangaloa, the creator of lands, made his will known thus to the Sā-Tangaloa: viz., to Sā-Tangaloa the ruler, and the all-seeing Sā-Tangaloa, and Sā-Tangaloa the ambassador; and Tangaloa, the creator of lands, said to Sā-Tangaloa the ruler, 'Let your rule be good through good-will towards the reign of Le-afi-mu-mamao.' Then he said also to Sā-Tangaloa the ambassador, 'Let your administration be good through good-will towards the reign of Le-afi-mu-mamao.' Then Sā-Tangaloa the ruler and Sā-Tangaloa the ambassador brought the weight of their

office to bear on Sā-Tangaloa the fierce. And the reign of the lad was good, and the brother of Itu'ao and Ala-taua and Tui-sa-mao dwelt there.

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THE SAMOAN TEXT OF THE MYTH.—PO AND AO.

O la lā fanau 'o Itu-ao ma Ala-taua ma Tui-sa-mao, ma lo latou tuafafine 'o Masina-au-'ele. Na alu la latou sailigā nu'u i le atu sasa'e, ona iloa ifo lea e Sā-Tagaloa vā'ai 'o le tamaitai ua la lelei tasi. Ona fa'apea lea, 'O le tamaitai lea ua tatau ma lo latou ali'i 'o Tagaloa-fa'a-tutupu-nu'u. Ona nofo ai lea 'o le tamaitai, ona fanau lea 'o le tama, ua fa'aigoa lea ia Le-afi-mu-mamao. Ona faifai lea 'o le aiga, ona fai atu 'o Tagaloa-fa'a-tutupu-nu'u ia Masina-au-'ele, 'Sau ia, tou te le'i nofonono te'a mai i le atu sasa'e, na outou tea mai mou tuagane, 'o le sailigā nu'u. A e sau o le a 'ou fa'amānuina se nu'u mou tuagane ma fa'anofonofo ai le nofoaiga a Le-afi-mu-mamao.'

2. Ona fa'amānu ai lea 'o le nu'u o Manu'a, ona fa'anofonofo ai lea 'o le tama; 'o le tama foi lea na mua'i Tu'i-Manu'a. Ona fai ai lea 'o tofiga a Tagaloa-fa'a-tutupu-nu'u ia Sā-Tagaloa, 'o Sā-Tagaloa-pule, ma Sā-Tagaloa-vā'ai, ma Sā-Tagaloa-taū-savali, ona fai atu lea 'o Tagaloa-fa'a-tutupu-nu'u ia Sā-Tagaloa-pule, 'Ia lelei la latou-pule, auā le alofa i le nofoaiga a Le-afi-mu-mamao.' Ona fai atu foi lea i Sā-Tagaloa-taū-savali, 'Ia lelei la latou galuega, auā le alofa i le nofoaiga a Le-afi-mu-mamao.' Ona galulue lava lea 'o Sā-Tagaloa-pule ma Sā-Tagaloa-taū-savali ia Sā-Tagaloa-fe'ai. Ua lelei lava le nofoaiga a le tama, ua nonofo ai lava le uso o Itu'au ma Alatau ma Tui-Sā-mao.

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NOTES.

1.—These two; Po and Ao: viz., Night and Day. The children's names mean, Part-of-day, Awakening-has-arrived, King-of-the-race-far-off, Moon-without-eclipse. In the MS., the first and the third names are Itu-au and Tiu-sa-mau, which give no suitable meaning. Le-afi-mu-mamao, the 'Fire-that-burns-far-off.' Family, *aigā*; this seems to mean that people there spoke disparagingly of Tangaloa's marriage with this family.

Reign; *nofoaiga*, 'time of rule.' This word would be applied to the reigns of our British sovereigns.

2.—His will known; *tofiga*, his sovereign 'appointment'; from *tofi*, 'to split up, to divide an inheritance.' A Samoan father on his death-bed makes his *tofiga* to his children, which has the force of a will among us.

The Sā-Tangaloa here enumerated are '*pule*,' '*vāai*,' '*tausavali*.'

Good, *lelei*; good-will is *alofa*, 'love, benevolence.'

Brought the weight of their office to bear; the whole of this idea is expressed by the word *gātulue*, which is the plural of *galue*, 'to break up the ground,' 'to work.'

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## XVIII.

LE 'AVA.—A SOLO.

*A Song about the Kava Drink.*

INTRODUCTION.—Tana-nu'u, the legend-keeper of Manu'a, said that this *Solo* had no reference to the war of Losi (*q.v.*), but to a war which took place between different parties of the Sā-Tangaloa in the sky. His explanation is this:—'At the time when the 'ao' (kingly power and title) was brought from the heavens by Tangaloa-a-Ui, and the 'vaitina' of the 'Ava-feai' by Le-Fanonga (*q.v.*), that giant got a wife named Ati-ngalu, a daughter of Tangaloa-lē-fuli, of the race of the Tangaloa. While he was living at Le-Fanga, a war sprang up between Tangaloa-lē-fuli and another portion of the Tangaloa. News came to Ati-ngalu that her father was engaged in war; and so she went to him accompanied by her children and two attendants, Taū-sā and Uō. Le-Fanonga wished to go with her but Ta'e-o-Tangaloa objected to this. The war began at Fatapo, and her father's party were driven back to Muli-lano. In this extremity she sent her attendants for Le-Fanonga, but they met him half-way, for he had already started in the night. He hastened on, and by his prowess turned the tide of war at Muli-lano.' Tana-nu'u says that Aitu-Manu'a then begged Le-Fanonga to desist and not push his conquests further, and even made for him a feast of conciliation. The *Solo*, however, seems to indicate that he did push on his conquests and gained a complete victory.

## THE SOLO.

- A light of the rising moon ;  
 The moon is shining  
 Behind Tonga and the eastern groups ;  
 The mist effaces the beauty of Manu'a ;
- 5 The mountains of Fiti-uta are shrouded in sleep ;  
 Le-Sā and Le-Fe'e are crouching in their lairs ;  
 And the dew of Fetu-na comes pouring down like rain ;  
 Rain and showers are on his red *fala* tree.  
 Known to Ngongo are his waters—
- 10 E and Muli-vai-Fufuta.  
 Tāū-sā and Uō  
 Had gone into the heavens farthest back,  
 To protect Ati-ngalu and her dear boy.  
 They brought her message to him at Muli-lano—
- 15 'Convey my love to him, and my remembrances ;  
 Le-Fanonga, do you come [said she],  
 You are the arbiter of peace and quiet ;  
 Your command will make for peace.  
 Warn and exhort the conquering party
- 20 That they remain [fast as] rocks [where they are]."  
 They fought a battle at Fata-po :  
 They fought, they fought all that night and day.  
 Le-Fanonga is a good fighter ;  
 Excellent is thy occupation of warrior [O Fanonga].

- 25 The pursued were being driven along at Muli-lano.  
 A fleet had gone to their assistance and lay to  
 At Vao-tototā and Vao-moeā ;  
 And we were [now] one footstep inland  
 [When] Le-Fanonga stood up and the flight was stayed.
- 30 The Sā-Tangaloa now brought an offering  
 Of the sacred *kava* from Nonotā,  
 But it had been pulled up at Lanu-Tonga.  
 The Tangaloa now settled down in their bright house of sleep,  
 And in their coral caves.
- 35 The spirit-god of Manu'a arrived ;  
 That spirit-god worked wonders.  
 In your chiefs' circle of a hundred bowls [O Sā-Tangaloa],  
 Some *kava* from inland was pulled up [and prepared] ;  
 His cup [as victor] was handed to him,
- 40 And he consumed it all.

O !

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THE SAMOAN TEXT OF THE *SOLO*.—O LE 'AVA.

- Se malama, se malama, o fana'e ;  
 Masina ua susulu  
 I tua o Toga ma lou atu sasae ;  
 Taulia le puao Manu'a ;
- 5 A e moe aputia maua 'o Fiti-uta ;  
 'O Le-Sā ma le Fe'e fa'apuga ;  
 A e to ma liligi 'o le sau o Fetuna ;  
 Ua ma uaua i ona fala ula.  
 Na iloa ia Gogo ona taufa—
- 10 'O E ma Muli-vai-Fufuta.  
 Tāū-sā ma Uō  
 Na o i lagi tuafafafa,  
 Fa'afeao Atigalu ma si aua tama.  
 Sau le feau i Mulilanō—
- 15 Molai ai 'o ta alofa ma 'o ta manatu ;  
 Le Fanoga sei e maliu atu ;  
 E te puleto'a ma pulenoga ;  
 Lau pule ia taoto ane [or fa'ato'ato'a].  
 Tausea ma taulapa
- 20 I le malo ia tupu ma'a.  
 Na tau le taua i Fata-po ;  
 Tapale, tapale po lea po, ao lea ao.  
 Fanoga ua mālie tau ;  
 Ua gutu lou faiva a to'a.
- 25 Na sua le tuli i Mulilanō.

Papale se fua na lelepa  
 I le vao totoā ma le vao moeā,  
 Matou te tulaga tasi lava i uta,  
 Tulai ai le Fanoga ;  
 30 A e taalōlō Sa-Tagaloa  
 I le 'ava sa ma Nonotā  
 A e lia 'i ina Lanutoga.  
 To'a Tagaloa i le tofagā-ula,  
 Ma le fale puga.  
 35 Na maliu mai aitu Manu'a ;  
 Ua to vavega 'o le aitu na.  
 Atia mai ni 'ava mai uta  
 I lou alofi na tanoa selau,  
 Ua taumafa umā,  
 O !

## NOTES.

1.—Fetu-na ; a personification of *fetu*, 'a star' ; for the starry nights brought the dew, and in these islands the dew is very heavy ; it comes *to ma liligi*, 'falling and pouring.'

7.—His fruit ; that is, Fetu-na's ; *fala* is the *hibiscus*, which is much used for making mats (*fala*).

8, 9.—Waters, '*tau-fū*,' a chief's word. 'To Ngongo are known the waters of Tui Manu'a' ; viz., E and Muli-vai-Fufuta, 'mouth of the river Fufuta.'

16.—Arbiter, &c. ; '*e te pule-to'a ma pule-noga*' ; lit., 'you shall be quiet government and quiet resting.'

17.—Thy command, &c. ; '*lau pule ia faato'a*.'

19.—Remain rocks, '*tupu ma'a*.'

20.—They fought, '*tau*.' 21.—They fought, '*tapale*.'

23.—Occupation, '*faiva*' ; warrior, '*to'a*' ; fighter, '*lau*.'

24.—Driven along ; *sua*, 'to toss as a bull.'

25.—A fleet ; that is the fleet (*fua*) which conveyed the giant warriors.

26.—Vao-totoā (a place), 'the bush of tranquillity' ; and Vao-moeā, 'the bush that people sleep in.'

29.—An offering (*ta'alolo*) of conciliation and friendship to visitors.

31.—Pulled up, *lia'i-ina*, 'rooted up.' 37.—Pulled up, '*atia*.'

32.—Settled down ; *toa* [a chief's word] ; for the war was now ended and peace restored ; bright, *ula* ; house of sleep, *tofaga* ; *tofa*, is a chief's word, 'to sleep.' The palace-home of Tangaloa is also called *fale-ula*, 'bright-house.'

33.—Coral caves, '*fale puga*' ; a room in a Samoan house is still called *ana*, 'a cave.'

34.—The spirit-god ; I take this to refer to Le-Fanonga whose arrival turred the tide of war.

35.—Worked wonders, ' *to vavega* ' (to, ' to plant.')

36.—Bowls, *tanoa* ; these are the bowls in which the *kava* drink is made. The circle of chiefs (*alofi*) is the public assembly of the Sā-Tangaloa, when peace was agreed to and the *kava* cup was handed round.

38.—His cup ; the one highest in rank had the cup handed to him *first* : here it was presented first to Le Fanonga as victor.

39.—O ! as usual, is the shout raised at the end of a song.





## ON THE DISTRIBUTION AND ORIGIN OF SOME PLANT- AND TREE-NAMES IN POLYNESIA AND MICRONESIA.

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INTRODUCTION.—Towards the end of 1895, hearing of some remarkable ruins upon the islands of Ponape and Lele, in the Eastern Carolines, I determined to visit these out-of-the-way places with a view, not only to exploring the ruins and making all excavations possible, but also of collecting the legends and folk-lore of these fragments of a forgotten folk scattered up and down these dark places of the earth. Keeping in mind, moreover, that this same great Caroline Archipelago must needs have been close to the track of the earliest Malayo and Polynesian migration, by way of Gilolo and Sunda Straits, it was also my intention to carefully reduce to grammar and vocabulary form as many of these quaint and bizarre languages as possible. After a circuitous route, which took in Timor, China, Japan, Hong Kong, and Manilla, the Spanish bi-monthly mail steamer "Venus," from the last-named port, landed me in Ponape *viâ* Yap and Guam in the Mariannes. The whole of 1896 was occupied by the above work, with some considerable success. I have to thank for zealous and invaluable help and collaboration Don Miguel Velasco, commandant of the Spanish cruiser "Quiros," now Governor of the Eastern Carolines, E. Oppenheim Gerard, Esq., the head of the German firm Jaluit Gesellschaft on the island of Yap, and Captain O'Keefe and Charles Elvy and Evan Lewis of the same island, and the following island chiefs: Henry Nanapei of Ronkiti, King Rocha of Kiti, Au-en-Marau, Nanchau-en-Mutok, Nanchau-Rerren, and Kaneke and Chau-Wana on the south coast of Ponape; also the Ichipau of Ū, the Noch of Metalanim, Opataia of Aru, Lap-en-Paliker of Paliker, and many other lesser celebrities ("*quos nunc describere longum est*"), all of whom, in addition to showing great hospitality, took very great trouble and pains to supplement the work with all the most reliable information to be obtained amongst the tribes, actuated all by the noblest goodwill and public spirit. Special attention was given to collecting names of birds and plants, shells and curious marine creatures, in which much able co-operation was met with at Nanchau's *bêche-de-mer* fishery on Paniau Island, off the mouth of Mutok Harbour on the south coast. The Micronesian comparatives appear to throw considerable light on the question of an early Malayo and Polynesian cultivation of root-crops. Some of the coincidences on the Peruvian side will doubtless be warmly contested; but facts are stubborn things, and outside the class of plant-names the coincidences are equally strange. It must not be lost sight of moreover, that the Manji or Southern Chinese at all times, as well as the Japanese previous to the reign of To-Kogun-sama, about 1530 (who prohibited long exploring



and trading voyages in the outer seas), were long in the habit of going very far afield after sponges, bêche-de-mer, and other South Sea island products—doubtless often in company with their Malayan neighbours. Surely a most interesting page of history lies ready for disclosure here. In the Chinese and Japanese archives, one would imagine, very many tales of these early trading voyages must lie hid, which, read in the above connection, would prove deeply interesting. The great port of Nagasaki, so says a Japanese trader living in Ponape, was the centre of early Japanese trading expeditions to Micronesia. At the present time there are thirty Japanese traders on Rūk in the Hogoleu Lagoon, in which waters doubtless many of their early navigators plied. This alone would account for the numerous Japanese words cropping up all over the Micronesian area, and for an ancient civilisation established in certain regions, traces of which we see in the Ponapean ruins. Traces of ancient cultivation—in the shape of causeways, roads, terraces, and embankments—are found also in Yap. The people of the Mariannes also, as is well known, at the time of the Spanish discovery, about 1530, were found growing rice—a circumstance deemed extraordinary by the Spanish chronicler and worthy of special notice. So much for early Japanese enterprise and the part her early traders and adventurers played in the tangled history of Micronesia of bizarre nationality—that prolific and teeming hive wherein have settled swarm upon swarm of the Black, the Brown, and the Yellow.



WE will begin first with (a) the root crops, taking next in order (b) the fruit-bearing trees, then (c) the palms, then (d) the economic forest trees and canes, and next (e) some medicinal herbs and plants and roots, and lastly (f) ornamental flowers and fruits and ferns and grasses.

#### CLASS (a)—YAM, SWEET POTATO, TARO VARIETIES.

It will be seen from the comparison of words given below that there is frequent interchange of names for the various root-crops, which is very natural—nothing more so. Some of the coincidences in name with Sanscrit, Japanese, Motuan (New Guinea), and above all with the Quichuan correlatives, will astonish those who have not yet fully realised the enormous and phenomenal expansion and dispersion of the Malays and Polynesians—those Phœnicians of Pacific waters.

In Ponape the word for yam is *káp* (compare the Quichuan of Peru *kípa*, a wild potato), which coincides with the Futuna and Tongan *kape*, the *Arum costatum*, or giant taro; which is also called in Tagalog and Pampanga (Philippine Islands) *gabi*. Cf. Japanese *kabu*, a turnip. The Mortlock islanders, about 300 miles south of Ponape, and the people of Pulawat and Ruk in the Central Carolines, call the yam *ep* (cf. Aparai, French Guiana, *napi*, a yam). Compare also Samoan *ape*, the giant taro. Cf. Quichua (Peru) *apichu*, a sweet potato, and *kípa*, a wild potato. The Ponapeans also use the word *káp* for root-crops in general. Cf. German New Guinea *ngáp*, a potato. The potato is *káp-en-ūai*, or the foreign *káp*, and the sweet potato is known as *káp-en-tomara*, from the village of Tomara on the west coast, near the mouth of the Palang River, where they were first introduced.

The sweet yam in Ponapean is *kape-lai* (cf. Samoan *ufi-lei*). *Ufi* probably is a different root—*ub* or *ur*. Cf. German New Guinea *abib*, a potato. The general Polynesian word for yam—*uhi*, *ufi*, and *ubi*—is probably of separate origin, connected with some primitive Sanscritoid or Semitic root *ubh*, *abh*, or *evh*, to be green, to put out shoots (cf. Hebrew *abib* or *aviv*, a green ear of corn, *ev*, greenness). On the little island marked on the maps as Ualan, Kusaie, or Strong's Island, south-east of Ponape, the yam is called *mato* (cf. Samoan *masoa*, the arrowroot plant and its tubers, also *maho* in two dialects of British New Guinea meaning yam, Marshall Islands—*Ralik* and *Radak*—*matai*, a yam; and in German New Guinea *madju*, a yam). Upon the island of Yap (Western Carolines), where the cultivation of root-crops is carried to great perfection and developed with vast industry, we meet the words *dük*, *dal*, *dol*, and *thap* for different varieties, which we will analyse one by one. *Dük* or *döök* appears in the Chamorro language (Marianne or Ladrone Islands) as *dägo* and in Lamotrek and Satawal (Central Carolines) as *dako*, in Uluthi or Mackenzie Group as *teok*, *tok*. The Yap words *dal* and *dol* bring to mind the Polynesian *talo* or *taro*. Compare Pelews *tel* (*ngot*), Sonsorol and Tobi *dar*, a yam; also Tagalog *tarak*, a sweet potato, Malay *taras* and *tarak*, a sweet potato, Timor *talas*, a yam (cf. Chili Araucanian, *chalas*, a yam or species of taro). In the Yap word *thap*, for another variety of yam, we have a similar coincidence with Kusaian *mati* and Samoan *masoa* mentioned above, with the frequently occurring names for arrowroot in Central and Western Carolines (*saposep*, *topotop*, *soposop*, *tapatap*). Cf. Pelews *theb*, a yam, German New Guinea *dabe*, a yam.

The folk of the little island of Nuku-oro, or Monte Verde, lying midway between Mortlocks and New Guinea, with their marvellously preserved Southern Polynesian vocabulary and phonesis, use the word *uhi* (cf. one dialect in British New Guinea *kuvi*, a yam).

The various Polynesian forms, *humara*, *kumala*, *umara*, *umala*, *uara*, *uala* and *uwala*, for the sweet potato, form a curious chain of evidence. In the Northern Philippines they call it *kamote* (cf. Sulu Archipelago *kamose*); the Bisayans of the South and the Marianne folk also know it by the same name, whilst in Japanese there is a generic name *imo* for root-crops. *Satsumu-imo* is the sweet potato, and *sato-imo* the taro. In the Pelews the sweet potato is called the yam of the westward (*theb-el-barath*). Cf. Malay *barat* and Sanscrit *Barata* (S. India). Compare Sanscrit *kauvala* or *kuvala*, the fruit of the *Zizyphus jujuba*. With *kumala* compare Sanscrit *kauwal*, the lotus, *kumthla* and *kumad* and *kumud*, the white esculent lotus (*Nymphaea esculenta*), also Sanscrit *kamal*, a lotus, and stranger still the Quichuan (Peruvian) word *kumara*, the white potato. Was the *kumara* brought from India to South America by early navigators across the wide Pacific?

Yet another still stranger link in the chain: A frequently-recurring name for yam is *kaho* and *kasu* (Tongan *kaho*) in Polynesian. Compare Kusaie (Strong's Island) *katak*, taro in general, Futuna *kasokaso*, Marshall Islands *kctok*, British New Guinea *kudo*, *udo*, the giant taro, Sanscrit *kachu* also equals potato, *kachhu* and *kechuk*, varieties of taro, and Quichua (Peru) *cachu* and *kehu*, the potato (and Araucanian *gadu*, a yam). Perhaps the Japanese *hasu* and *hachisu*, names for the lotus, may possibly be akin. Again in Sanscrit *manak* is the edible *Arum indicum*. Compare the Kusaian *monak*, the giant taro (*Arum costatum*). The agreement is at least curious and remarkable, and cannot be explained away as a mere chance coincidence. A large number of such established facts would go far towards making good, beyond doubt or cavil, Mr. Tregear's theory of the Aryan Maori. Keeping this in mind we will proceed a little further to examine tuber-names, which lie scattered so thickly in Micronesian dialects fringing the line of progress pursued by early Pacific navigators from West ever far and farther Eastward. In Ponape the fork-rooted taro is called *mang*, in Samoan *manga-siva* and *manga-naa*. The Ponapeans call taro by the generic name of *chaua*, and the folk of Mokil and Pingelap *saua*, and in Louisade Archipelago *yawa*. Compare Nuku-oro and Motuan *tao*, the taro. The Marquesan uses the same shortened form. The Samoan *pula'a* and Futuna *pulaka*, names for the giant taro, occur all over the Central Carolines as *pulak*, *bulak*, *burak*, and *burok*, and in Pelews *p'rak*, Solomon Islands (*p* to *k*) as *kuraka*. Again, in Ruk (Hogol-n) *oli* is the small taro. Compare Kusaie *elal*, a wild yam, Hindustani *alu*, a yam in general, and Motuan *alo*, *ulo*, a yam. Once more, in Hindustani *suthane* = potato. Cf. Tagalog, Pampanga, and Mariannes *süne*, *süni*, a variety of taro, Timor *sikun*, a yam. Malay *sukun*, a sort of bread-fruit, may be akin.

By this time the reader no doubt has feasted his fancy enough on root-crops, and we end the series by examining the words for ginger or turmeric and the dracæna-plant, both of which yield interesting comparatives.

#### GINGER AND DRACÆNA.

For ginger, we find in Ponape *ong* and *au-long*, in Kusaie, Mortlocks, Yap, Ruk, Pulawat and Pelew Islands *reng*, in Nuku-oro *renga* or *lenga* (*id.*), in Ngatik *wong*, in Pelews *ongye-kath*; whilst in German New Guinea we find *yong-yong* = yellow. In Motu (British New Guinea) they call it *angi*, in the Marquesas (southern) *ena*, (northern) *eka*, and *enga* in Taipi valley. Cf. Pampanga, *ange*. In Futuna *ango* = cucumber, gourd (used in dyeing yellow); *ango-alulu* = ginger or turmeric. Melanesian, *angoango*, *angang*, yellow. So really it is a little difficult to be quite sure that here we have not an intrusive Mongolian root. Compare N. Chinese *hoang*, South Chinese *wong*, yellow, and Annamese *gang* and *sinh kuong*, ginger. In the Mariannes *mango*, *mangu* = *ma-ango* = a yellow colour. Yellow in Ponape is

*ongong*, in Pingelap and Mokil *ongeonge*, and in Pampanga *ma-ange-ange*.

If we take *reng*, the stronger form, and representing the original sound, we find straightway a Sanskritoid etymology. It must be remembered that *reng* in the Carolines generally is used for the *prepared turmeric* done up into neat little cones, and extensively used throughout the group, and indeed all over Polynesia and Micronesia, for a cosmetic, known also as *taik*, of which more anon. So perhaps we may compare the Persian: *rang*, colour, hue, paint; *rangana*, to dye, tinge; *rangara*, *rangi*, a dyer; *rangawat*, colouring; *rangarang*, many coloured; *rangat*, dye, tint, etc., etc.

The other (found in eastern, central, and west alike) Micronesian word *taik*, for the prepared cosmetic is very remarkable. Cf. Efatese (New Hebrides) *tei* (*id.*). Compare, Marquesan *taiki*, an orange or vermilion colour; Maori *takou*, red earth, ochre; Quichua (Peru) *tako*, red earth, ochre, *taku-i*, to paint oneself red, *takuku-i*, besmear with ochre. Probably the above is evidence of a very extensive inter-island trade in olden time, extending even to the great South American continent.

Another name for the wild-ginger is, Yap *butral*, Uluthi *butrol*, Lamotrek *gotral*, *gosrol*. The Hindustani *baithra*, *baitra*, may be identical. The Malay *halia*, ginger turmeric, probably is the same as Samscrit *halo*, *haglo*, *id.* Cf. Sanscrit *haldi*, *halidra* (*curcumalonga*), used as a cosmetic.

Yet another curious list of comparatives, *sub voce* ginger: Malay *kunyit*, ginger, *kuning*, yellow; Kusaic *kan*, yellow; Nuku-oro *kanonga*, yellow. Cf. Japanese *kī*, yellow, *kin*, gold, *kane*, copper, *kon*, *konjiki*, golden, yellow; and Pampango *ginto*, *guinto*, gold.

The *dracena*, known all over the South Sea Islands as *tī*, appear in Ponapean as *ting*. Ngatik *thing*. It is a common plant in China, the variety with reddish-brown leaves being highly valued for garden ornamentation. They call it *tingsu*, or the iron plant, from the rich ferruginous tint of its leaves.

#### CLASS (b)—FRUIT-BEARING TREES.

*Bread-fruit*, *Banana* or *Plantain*, *Native Almond*, *Malay Apple*,  
*Native Chestnut*.

*Bread-fruit*.—This noble tree, of which there are over fifty recorded varieties, plays a most important part as a bread-stuff in Island dietary. It is mostly to be found on the high volcanic islands, though one variety (the jack-fruit) thrives very well upon many low coral islands. Among Pacific islanders it is known by two separate classes of name, which co-exist only in Nuku-oro. These class-names are *mai* and *uru* or *kuru*. The former, which is almost universal in Micronesia, and found in the Marquesan and Futuna and Tongan dialects in Polynesia, we will take first,

Eastern Carolines—Ponape, Mokil, Pingelap, Ngatik—*māi*. Cf. Maori *mai*, a pine-tree (*Taxus matai*); Tahiti *maïore*, bread-fruit. Central and Western Carolines—Mortlock Islands, Ruk (Hogolen)—*mei*; Lamotrek, Ifalik, Satawal, and Uluthi, *mai*; Pulawat *mais*; Sonsorol and St. David's *mai*; Uleai *moai*, *mai*. Cf. in Polynesia, Marquesan (north and south), and Futuna, *mei* (*id.*). Marshall Islands *mā* (*mich-won*, the jack-fruit). Kusaian *mos* (*kun-lal*, the smooth-rinded sort). New Hebrides *beta*. German New Guinea *mossi* (Kaiser Wilhelm's Land) and *bai*. Pelew Islands *medu*, *methu* (*id.*). Cf. Efatese (New Hebrides) *mutrei*, fermented bread-fruit. Perhaps Araucanian (Chili) *mūda*, maize-flour or bread, is cognate.

Another variation is found in the forms—Solomon Islands *balia*; German New Guinea *buali*, *boli*, *beko*; Bismarck Archipelago *mberi*, *bere*; Louisade Archipelago *beni*, *beli*. In Melanesia, cf. Tanna *ne' mar*; Eromanga *ne' mara*; Ponapean *mar*, the fermented bread-fruit. The Marquesan form, following the peculiar phonesis of the language, certainly appears to come from some such form as *mari*, *mali*, *bari*, *bali*. Cf. Maori *kara*, a stone, equals Marquesan *ke'a*. In Annamese the bread-fruit is known as *kai-mit*, or the tree—"mit."

The forms *mich*, *mais*, *mossi*, *mos*, *medu*, and *methu* not impossibly are paralleled by the Japanese *mosso*, *meshi*, rice; *mochi*, rice-bread. Possibly Samoan *masi*, bread-fruit fermented, is akin. Those who adopt this latter theory may find further confirmation in the fact that in Japanese *māi*, *gemmāi*, and *komāi* denote rice in various forms. Cf. South Chinese *māi* (in Canton and Swatow), rice; North Chinese *mī* (in Ningpo). In Yap and the Marianes rice is called *komāi*. (N.B.—The early Spanish explorers, in 1520, found the Chamorros or Marianne natives with rice plantations already long under cultivation. This long chain of islands, extending right up into Southern Japan, was doubtless an early channel of communication between the semi-Mongolian Japanese, as well as the S. Chinese traders and Micronesia.)

The Formosan comparatives are curious—Pepo Hoan (south and west coast) *somai*, Pilam (east coast) *rumai*, rice. Compare Sulu and Bisaya *umai*, Malay *i mei*. Compare the Philippine words—Tagalog *rima*, *rimai*, Pampanga *rimas*, Pelew Islands (on Urulong) *riamal*, and Marianes *lemai*, the bread-fruit (*id.*).

An ancient common name for breadstuffs is apparently here suggested, and indeed is quite possible. The double set of coincidences with the simple form in *mai* and the fuller form in *mos* is at least remarkable. The Formosan, Philippine, Yap, Pelew, and Marianne apparently related equivalents form a curious chain of evidence. The forms *mberi*, *bere*, *balia*, *boli*, *beni*, *beli* either come from the Polynesian *poro*, *pon*, to be round, or from a prehistoric breadstuff name which we see in Semitic *bar*, grain, wheat; Latin *far*, grain, spelt Indonesian *bras*, *bri*, *pari*, *padi*, rice (*r* to *g*, *bagga*, *bagas*). Cf. Araucanian *magu*, rye, and Japanese *muge*, wheat, barley.

The better-known form in *kuru*, *kulu*, and *ulu* (Aymara, Peru, *uri*, a potato) perhaps marks the progress of a set of Malay or Polynesian tribes from a somewhat different tribal centre, and who did not mix up so much with Japanese and Chinese traders to borrow or confuse breadstuff names. Malay *kaluwi*, *kulor*, varieties of bread-fruit; Timor (Teton dialect) *kulu* (*id.*); Kusaie *kun-lal*, a variety (*id.*); Nuku-oro *kuru* (*id.*); Solomon Islands *ulu* (*id.*); British New Guinea *gunu*, *unu*, and *ur* (*id.*). Perhaps compare Sanscrit *kuru*, *kura*, boiled rice; or *kuru*, a *Solanum*. Cf. Banga dialect of Formosa, *kurao*, rice. Cf. also Emerillon and Oyampi in Guiana, *meiou*, *mioru*, *beiu* = cassava, the native bread or flour. In French Guiana, Ouayana and Yary dialects, *uru* = cassava.

A further careful examination of local names in the Indonesian and Malayan uplands, would doubtless supply many fresh interesting links in the chain of evidence. The Sanscrit names for bread-fruit, *lakach*, *kathal*, *put-phal*, and *phannas*, appear to have no island affinities, The Yap and Ngoli word in the West Carolines is *thau*, and appears to stand quite alone by itself, as in fact nearly all their tree and plant names do, although, oddly enough, quite a large number of stray Polynesian words and modes of speech are scattered over their language.

*Banana or Plantain*.—(1) Following practice common amongst Caroline islanders of dropping initial *v* or *f*: Ponape *ut*, Kusaie and Mortlock, *us*, Mokil and Pingelap, *us*, *uts*, Ngatik *uth*, Ruk (Hogohu) *us*, Pulawat, Uleai, Lamotrek, and Satawal *uis*, Nuku-oro *huti*, Sonsorol and Tobi *vathogl*, Uluthi *ut* = banana. Possibly Arabic *mauz*, *bauz* (whence Latin *musa*), and Japanese *bāsho* are akin. Compare also Mariannes *chotda*, Solomon Islands *vudi*, *pusso*, and Tahitian *fei*, *fehi*, Timor *hudi*, German New Guinea *pundi*, *pun*, *hundi*, *fut*, Bismarck Archipelago *bundu*, Fijian *vundi*, Pangasinan (Philippines) *ponti* (*id.*), Samoan (Savai'i dialect) and Futuna *futi*. (2) Ponape *karrat*, Kusaie *kalas*, Nuku-oro *karati*, Ruk *tailat*, *talal*, Solomon Islands *kalula*, Malay *kalat*, *klat* = a plantain. Cf. Sanscrit *kela*, a plantain, banana; *kadal*, *kadlak*, and *kadli*, the plantain-tree.

*Banana flower*.—Samoan *mo'a*, Sanscrit *mocha*. There is also a Samoan word, *mo'e*, *mama'e*, a banana. Compare German New Guinea *moka*, *mug*, *mungol*, Ponape *mangat*, a species of plantain. Marquesan and Rarotongan *meika*, a banana, Tahitian *meia*, a banana.

*Native Almond (Terminalia catappa)*.—(1) Ponape *tupap*, *id.*; Kusaie *tufaf*, *id.* Compare Quichua (Peru) *tampa*, the native almond. Cf. Hindu *kadamba*, a tree, Malay *ka-tappa*, the almond-tree. (2) Nuku-Oro *talie*, Futuna *talie*, Samoan *talie*, *id.*; Tagalog *talisai*, *id.* The Yap word *kel* may be akin to *talie*.

*Malay Apple or Jamboo Apple (Eugenia malaccensis)*.—Two classes of island names meet us here, the first (*a*) akin to the name for the *Morinda citrifolia* (*q.v.* sub-heading, "Economic Trees") as seen in

Samoan *nonu-ui*, *nonu-fiafia*, and *nonu-ula*; (b) Ponape *kirak-en-ual*, *kirek-en-ual*, the wild Malay apple, possibly cognate with Marquesan *kehika*, *kehia*, *ehia*, Hawaiian *ohia*, and Western Pacific *geviga*, *kevika*, and *kafika*.

*The pawpaw (Carica papaya)*.—Loss of initial *k*, and *s* to *t*: Samoan *esi*, Kusaian *es*. Cf. Malay *ketela*, *id*.

*Native Chestnut (Inocarpus edulis)*.—(a) Samoan *ifi*, Tagalog *ipil*, a timber-tree, in Yap *boi* or *voi* (species with flattish seeds). Cf. Sanscrit *ibhua*, the olibanum tree (*Boswellia serrata*). Cf. *ibhas*, strong, hard. Greek *ίφι*, strength. (b) Yap *rung* (*sp.*), Tagalog *dungun* (*sp.*)—variety with keeled seeds. (c) Ponape *marrap*, Tahiti *māpe*, Mortlocks and Mokil, *marefa*—same as class *a*.

Strangely enough the name re-appears on the great American Continent in some French Guiana languages, viz., the Ouayana tribe on the Yari river: the Aparai, the Oyampi, and the Emerillon, where *marepa* is the name of a forest tree (not specified).

Other remarkable coincidences in these little known tongues are the words *uru*, *beiu*, and *meiu*, for *cassava* or *manioc*, from which they make their bread, which is worth remarking (*vide supra re* coincidences in names for rice and bread-fruit).

Kusaie *ki'rak*, Pingelap *ki'rek*, Uluthi *ki'rek*, Sonsorol *gi'rek*, Ruk *'anira*, *id.* = the native chestnut. Cf. above Ponapean *kirak*, *kirek*, the Malay apple. With Pelews *gaiam*, *kaiam*, cf. Araucanian (Chili) *koiam*, an oak tree. Cf. Maori *karaka*, *kuraka*, a tree with edible fruits. Compare Japanese *kuri*, a chestnut tree, and Timor *kulu-lobas* (*sp.*) and *kulu-modo* (*sq.*) *id.*

#### CLASS (c)—THE PALMS AND CANES.

##### *The Coco-nut Palm.*

The names all over Indonesia, Micronesia, and Polynesia, agree marvellously, and may be divided into: (1) Those with weak or syncopated root-form; (2) those with strong root-forms, such as those having their final radical termination in *s*, *k*, or *g*, and *r* or *p*. For instance the weak or syncopated root-form is found in the Polynesian universal term *niu*; the stronger and more ancient form in Maori, *nikau*. The worn-down form is of course a later one, whilst the strong rough form is the earlier one; unless, as is perfectly possible, we admit the co-existence of both forms side by side in the original seats of the race.

The syncopated form appears pretty frequently in Micronesia (Polynesian forms *niu*, *niau*, Mangaian and Javanese *nu*), Ponape *nī*, Kusaie *nū*. Yap *niu*, Ngatik, Mokil, Pingelap, and half-Melanesian Nauru *nī*, Nuku-oro *nūi*, Uluthi *lū*, Gilbert Island and Marshall's *nī*, British New Guinea *ngi* and *niu*, Lamotrek *nū*, Satawal *lū*, Uleai *lū*, Sonsorol *riu*, *rū*, Timor *nā*, a fan-palm, Louisade Archipelago *nihu*. Even the Annamese *dua* appears to be akin.

(2) Stronger and harder forms. (a) Final radical in *g* or *k*: Maori and Mangarevan\* *nikau*, Philippine Islands *passim* (Tagalog; Pampanga, Bikol, etc.) *niog*, *niyog*, Mariannes *nidjok*, Bismark Archipelago *nik* (in two dialects), Ponapean *nok*, a coco-nut leaflet or stem. (b) Forms in *p*: Sanscrit *nipa*, the cadamba tree (*Nauclea kadamp*), Malay and Tagalog *nipa* and *nibong*, varieties of palms (used for thatching), German New Guinea (in four dialects) *nip*, the coco-nut palm. Cf. Quichua (Peru) *nihua*, a rush used for thatching houses. (c) Final radical in *s*: Mortlocks *nūs* and *lūs* (*id.*), Pelews *leūs* (*id.*). (d) Final in *r* or *n* or *l*: Malay *nior* and *nār*, Timor *nūn*. In Ruk *nior*, the tree-fern. Cf. Sanscrit *nārjil*, *narikel*, *nariyar*, a coco-nut; *nariyal*, *nariyali*, coco-nut toddy.

*The Coco-nut Palm*.—Those who disagree with the Sanscrit etymology including the forms in *k* and *s*, may perhaps accept a Semitic origin for them: Hebrew *lūz* and *ennoz*, an almond, which nevertheless occurs in Sanscrit, according to Duncan Forbes, as *lauz*. Others again may connect the forms in *k* with Latin *nux*, *nuc-is*; Gesenius, in his great lexicon, connects *nux* with Hebrew *ennoz*.

A list of African, West Indian, and Central and Southern American names for coco-nut, banana, plantain, and bread-fruit, would be most valuable for comparison, but apparently no explorer has taken the trouble to collect the local equivalents.

*The Areca Palm* (*Areca fanfel* or *Areca catechu*).—Yap *bū*, Timor *bu'a*, British New Guinea *bu-tau*, Solomon Islands *poa-mau*, Tagalog *bonga*, the tree, *būyo* the fruit, Pampanga *bonga*, the tree, *luyus* and *buyus*, the fruit, Samoan *paonga*, the tree-fern, Maori and Moriori *ponga*, tree-fern (*sp.*), Malagasy *mpanga*, a fern, Pelews *bu'ok*, the tree and fruit, Mariannes *pūgua*, the tree and fruit, Sulu Archipelago *bunga*, the tree, *luiok* the fruit. Cf. Sanscrit *pūg*, the Areca palm, also Sanscrit *guwak* (*id.*), *pungi phal*, the fruit.

Chewing betel-nut is not the custom in Ponape. The custom seems confined to the Western Carolines, the Pelews, and the Mariannes. Betel-nut chewing is therefore probably an Indonesian custom, supplanted in the eastern islands by *kava* drinking.† The names curiously overlap in Yap by an undesigned coincidence. The leaf used to wrap up the betel-nut and lime, is that of a species of *ava*—the *kawakawa* of New Zealand, the *kavakava-atua* or *avaava-aitu* of Polynesia. The Yap folk are not *kava* drinkers, but the plant is called *gavui*, or *gabui*, or *gabai*.

In Ponape the two varieties of Areca palm, the hard and soft fruited, are called respectively *katai* and *kotop*. *Kotop*: cf. Mariannes

\* In Solomon Islands *nika* denotes two species of Areca palm (the *nika-solo* and *nika-torulo*.)

† The custom of wrapping the betel-nut and lime in a wrapper of *kava*-leaf, probably paved the way to *kava*-drinking from the warm aromatic flavour of the leaf.



*hataf*, the *palma-brava*. *Katai*: cf. Kusaie *kuteir* = indifferently the Ivory or Areca palm, Solomon Islands *katari*, a forest tree, and Ponape *katar*, a tree-fern. Children sometimes eat the soft fruit, it is true, but it is not regularly prepared for chewing, or indeed particularly relished at all. The other Indonesian practice, however, of drinking coco-nut toddy, both sweet and sour, has spread wonderfully in the Pacific, the latter form of beverage having produced most appalling results in the Gilbert Islands and the Marquesas. This, together with other island beverages, will need a separate notice by themselves.

*The Sago Palm*.—Tagalog and Pampanga *ramu*, sago, Solomon Islands *nami*, sago, Ruk (Hogolou) *rapun*, the ivory-palm; German New Guinea *labi*, *nammar*, sago-palm; British New Guinea, three dialects *rabia*, three dialects *rapia*, also *rabi* and *lapia*, sago-palm; Louisiade Archipelago *labia* and *yambia*, sago-palm; Timor *rumbia*, a fan-palm.

The Ponape name for the ivory-palm, a near relation of the sago-palm, is *och* (Polynesian *hoto*, *foto*), from the numerous prickles (*och*) that arm the base of the leaf-stalks.\*

*The Swamp-Palm* (*Nipa fruticans*).—(1) Kusaie and Suluan *fása*, (*id.*), Pampanga *sása* (*id.*), Tagalog *tata* (*id.*), *sp.* (2) Ponape *parram* (*id.*), Sonsorol *paglyem*, *paglem* (*id.*), Javanese *betram* (*id.*), Sulu Archipelago *ballang* (*Palma brava*).

*The Canes*: Sugar-cane, Bamboo, Reed-grass, and small Canes.

*Sugar-cane*.—Polynesian *tô*, *tolo*, Fijian *ndovu*, Ponape *cheu* (*t* to *ch*, a common Micronesian change; in Paliker district on the west coast it is called *nan-tap*), Kusaie *tô*, Ngatik *tho*, Mokil *tâu*, Pingelap *tsô*, *sô*, Nuku-oro *tolo*, Marshall Island *tô*, Pelews *theb*, Mariannes *tupu*, Tagalog *tubu*, Pampanga *atbu*, Sulu *tubu*, *tabu*, Timor *tohu*, German New Guinea *ti* and *da'* (*tab* = bamboo), Bismarck Archipelago *atup*, *tup*, British New Guinea *tom*, *tonu*, Malayan *tubbu*, *tebo*. This root is doubtless Semitic.

In Mr. Duncan Forbes's great Hindustani Dictionary, *tuba* is given as an Arabic word, the name of a tree in Paradise, whose fruit is said to be most delicious; also as an adjective meaning sweet, delicious, excellent. Cf. also Hebrew *tob*, *tov*, good, pleasant, excellent; and compare the Indonesian words for coco-nut-toddy, *tubo*, *tuba*, doubtless correlatives. It may be added that the "sweet cane" is mentioned by two of the Hebrew Prophets as a rare and precious offering.†

\* By way of comparison notice, Ponape *uchu*, Polynesian *setu*, *hetu* = star, Ponape *ichu*, Polynesian *fitu*, *hitu* = seven, Ponape *ichau*, Polynesian *setau*, *hetau*, = a tree (*Callophyllum*).

† "Thou hast bought me no sweet cane with money" (Isaiah xliii, 24). "To what purpose cometh there to me incense from Sheba, and the sweet cane from a far country?" (Jeremiah vi, 20). In the other passage (Exodus xxx, 34) where this plant is mentioned, it is as an ingredient in the sacred incense.

In the Mortlocks and Central Carolines we meet with a remarkable syncopated form, if indeed it be not from a separate root. Mortlocks *uaou*, *uou*, Ruk *uaou*, Pulawat *uaeu*, Lamotrek *uaou*, Satawal *naeou*, Uleai *uaou*. Compare German New Guinea *yo* (cf. Emerillon, Guiana *ouioua-ou*, sugar-cane) and British New Guinea *obu*, *omu*, *ovaova*. Possibly the initial *t* has been lost—such curious freaks are not by any means unknown in Polynesian and Micronesian phonetics.

The Yap equivalent, differing persistently in plant names, has *ma-quil*, which also is an adjective = sweet.

*Bamboo*.—Four curious classes of names occur here. (a) Ponapean *párrí*, *pearí*, Mokil *péri*, Pingelap *pári* = bamboo. Cf. Efatese *parai*, Eromanga *poria*, Malagasy *fary* = sugar-cane; Yap *môr*, the dwarf bamboo, Favorlang (Formosa) *borro*, reed-grass, and Sanscrit *boro* (*id.*). (b) Mortlocks *pau*, Yap *puu* (*sp.*), Uluthi *baobao*, Ruk *pau*, Pulawat *pau*, Gilbert Islands *kai-b'ab'a*, Lamotrek Uleai and Satawal *pū*, Sonsorol *baobao* and *fao*, Marshall Islands *pae* (*sp.*), Ngatik *pe-ohe* (*vide* class c), Mariannes *piau*, Tagalog *boho* (*sp.*), Timor *fafulo*, Pampanga *piau*, *bulu*, British New Guinea *bau*, *baubau*, Malayan *buluh*, *buloh* = the bamboo. Cf. Southern Indian *bambū*, Northern Indian *bans* (= *bams*).

Class (c) is familiar to Polynesian students, where we find Maori *kohe* is the bush-lawyer (leaf akin to the cane family), Rarotongian *koe*, the bamboo, Rurutu *ó'e* (*id.*), Tahitian *ohe*, Samoan *ofe*, Futuna *kofe*, Tongan and Niue *kofe*. Probably connected with a Sanscrit root, *kab*, *kap*, or *kamp*, with notion of flexibility or pliancy. Cognate with Polynesian *kofe*, *kohe*, are Marshall Islands *koba* (*sp.*), Solomon Islands *gohe-nan*, Ngatik *pe-ohe*, Tagalog *kawaiian*, *kawaiang*, Pampanga *kuaian*, German New Guinea *kumbi* = bamboo. Cf. Emerillon (Yary river) *kouaman*, *kourmuri*, bamboo.

There is another class (d) represented by Pelews *kaur*, Bismarck Archipelago *kauri* and *kaur*.

The Kusaian word *alkasem* stands alone by itself, and the Nuku-oro word *matira*, is probably cognate with the Maori *matira*, a wand or rod.

Connected intimately with an ancient Eastern Asiatic word for bamboo is the Maori *toko*, a pole, rod, *tokotoko*, a walking-stick, rod, cane, punting-pole, with all its numerous Polynesian correlatives. Cf. Ponapean *tuka*, a tree, stick, piece of wood, *chokon*, a walking-stick, Kusaie and Mortlocks *sak*, a tree, wood. Cognates probably are, Japanese *take* and *chiku*, the bamboo, Chinese *chok* (*id.*). Quichua (Peruvian) *soko*, *sokos*, cane in general. These resemblances are too widely-stretching and closely agreeing to be accidental.

*Bulrush*.—Maori *karito*, Pelews *karisu*, a small cane, Motu *siriho*, a reed. Perhaps Marquesan *aeho* (*kareho*), Tahitian *'ārehu*, and Ponape *álek*, reed-grass, are akin.

(b) *Small Cane*.—Motu (British New Guinea *oro* (*id.*), Timor *oro* (*id.*), Favorlang *odar* (*id.*). (c) Ponape *rei*, *re*, grass, *roi*, *ro*, a small

cane, species of reed-grass, Yap *roi*, reed-grass, Motu *rei*, grass, *roi* flax, *rurua*, rattan cane, Araucanian (Chili), *rugi*, small cane.

CLASS (d)—ECONOMIC TREES.

*The Cedar*.—(1) Motu (British New Guinea) *hotamu*, native cedar, Malay *itam*, black, dark, Hebrew *kitam*, the cedar. (2) Motu *nara*, a species of cedar, Japanese *nara*, the evergreen oak, Ponape *kōra*, *kāra*, the native ebony.

*Pandanus*, or *Screw-Pine*.—Used all over the islands for mat-making and thatching, and in manufacturing hats and sails. In the Marshall Islands the fruit (called *pop*) is eaten, and forms an important part of the island dietary. Ngatik, Ponape, and Pingelap *ki-pār*, Mortlocks *fas*, *far* and *fat*, Nauru *par*, Nuku-oro *hara* and *fara*, Uluthi *fat*, Ruk *fat* (flower, *li-fāt*), Pulawat *fas*, Mamotrek and Satawal *fas*, Sonsorol *fas*, St. Davids *vat*, Pampanga *e-bus*, Solomon Islands *pota*, *sararang*, *darashi*, Malay *hara*, *hagh*, *harassas*, *pudak*, *putih* (Compare Mariannes *ag-ag*). Cf. Yap and Pelews *par*, *bar*, a mat woven of pandanus. Yap *choi* or *troi* is unconnected, but oddly enough, the *Freycinetia*, a wild species is called *faa*, and the flower of the pandanus is *fal*. Possibly the root is the Sanscrit *var*, to cover; which would also take in the word *fare*, *fale*, for house).

*Callophyllum inophyllum*.—Hard reddish wood, good for boat-building and cabinet-work; oil of nuts and bark, also its gum, medicinal. Called variously in Polynesia *tamanu* and *fetau*, in Fiji (unconnected) *ndilo*, Ponape *ichau*, Kusaie *ite*, Yap *biout*, *viout*, *bioutch*, Nuku-oro *hetau*, Uluthi *fetoi*, Tagalog *bitanol*, Pampanga *bitao*, Solomon Islands *bogoau* and *katari* (cf. Ponapean *katari* on p. 131)—Called *katari* from its resin), Sonsorol *vitao*, St. Davids *hathao*. It is also called *tamanu* in Ponape and Nuku-oro, and *tamawian* in Tagalog, which coincides with the Tahitian *tamanu*. Another class-name for the tree in Central Carolines and Mortlocks is: Mortlocks *rakit*, Pulawat *rakis*, Lamotrek and Satawal *ragás*. Compare Pelews *phthákas* (*id.*).

Another variety with pear-shaped seeds instead of round is called in Ponape *luach*, in Kusaie *luas*, and in Yap *rumig*.

Can any Indonesian, Melanesian, or Maori scholars supply corresponding tree-names to the above?

*Morinda citrifolia*.—Used for dyeing, and sometimes for medicine. Corresponds in Samoan with name of Malay apple, *nono* or *ngongu*. Compare Mariannes *nunu*, a banyan, Ponape *nin*, species of banyan, Solomon Islands *nin* (*id.*). With the Polynesian forms the S.W. Carolines best correspond: Mortlocks *nin*, Nuku-oro *nonu*, Uluthi *lol* (*n* to *l*), Gilbert Islands *nonu*, Marshall Islands *nin*, Sonsorol *rel*, *rergl* (*n* to *r*), Tagalog *nino*, *lino*, Pampanga *nino*, Malay *nona*, British New Guinea *nonu* (Morinda) *noru* (Malay apple). Cf. Favorlang (Formosa) *nono*, a raspberry, from its redness. With all the above, and with Polynesian equivalents for Malay apple (*nonu*,

*nono*), compare Sanscrit *nona*, the custard apple. In Ponapean the *Morinda* is called *ueipul*, *uompul* (the flame-tree), from the orange dye made from its roots, and in Hindustani *auchh*.

*The Hibiscus (tiliaceus).*—Bark used for native cords and strings; prepared fibre for kava-straining and also for rough girdles. The Polynesian *hau* and *fau* probably came from a root meaning to bind or tie up. In the Micronesian it appears united to a prefix, possibly an old native name from an earlier and distinct language. Yap *kal*, Ponape *kal-au*, Mortlocks *kili-fau*, Puk *sili-fau*, Uluthi *gili-fai*, Pulawat *kini-fau*, Satawat *kini-fau*, Lamotrek *gili-fau*, Sonsorol *giri-fai*, St. Davids *gini-fai* = the *Hibiscus*, Nuku-oro *hau*, *id.* (perhaps Marquesan *vaute*, *aute*). Cf. Motu (British New Guinea) *vahuvahu*, the Chinese rose (*Hibiscus* sp.) Perhaps Pelews *kara-mal* is connected with Yap *kal* (*r to l*).

The Futuna correlative is remarkable, and will no doubt induce many to accept the *kal* prefix as meaning "bark" (the name naturally given to the tree for its economic value). In Futuna *kalaua* means the bark of trees, or strips of bark.

Another class of words for the *Hibiscus tiliaceus* is found in Mokil *pd*, Pingelap *pē*, Mariannes *pago*, Tagalog and Pampanga *balibago*.

*Nutmeg-tree.*—Ponape *karara*. Compare Moriori *kara*, aromatic, Maori *kakara*, sweet scented, Hawaiian *ala*, scented, *wahie-ala*, *laau-ala*, the sandal-wood. Samoan *sasala*, *a'ala*, sweet scented, as of flowers, Tongan *kakala*, Tahitian *aara* (*id.*), Mangaian *kakara*, of the scent of flowers. The Samoan name of the tree itself is *atone*, altogether a distinct root.

*The Barringtonia speciosa.*—Fruits used for poisoning fish. (1) Ponape and Pingelap *ui*, *wl*. Cf. Tahitian and Samoan *vi*, the *spondias dulcis*, (2) Central Carolines and Mortlocks *kul* and *kun*, probably so called from its handsome festoons of crimson and cream-coloured flower tassels. Cf. Persian *gul*, a rose, a flower. This word is prefixed to many plant-names and flower-names by the Persian writers and poets.

The Polynesian names *hutu*, *futu*, and *'utu*, seem connected with a root meaning "to float." The seeds of this tree are found amongst the driftwood and weed at high-water mark on all the low coral islands, floated in on the tides. This accounts for the extremely wide diffusion of the tree in the Pacific and for the wonderful agreement in the name on widely separated islands. On Nuku-oro it is called *kava-hutu*. Cf. Maori *hutu-kawa*, the *Metrosideros tomentosa*, *hutu* (*Ascarina lucida*), Solomon Islands *puputu*, the *Barringtonia*, Tagalog *buton*, *boeton*, Pampanga *putat*, Mariannes *puting*, *pouting*, British New Guinea *budoa*, *budabuda* (an allied tree), Uluthi *lu-puth*, Mokil *si-pit*, *si-put* (*si* is an unconscious article), Kusaie *pwoस्पुस*.

*The Banyan Tree.*—Polynesian *aoa* (*ubique*), Ponapean *oio*, *aio*, Kusaie *ao*, Mortlocks *ao*, Yap *ao*, Nuku-oro *āoa*, Ruk *ao*, Pelews *aigi*, *gaigi*, Mariannes *hoda* (*sp.*), British New Guinea *oraa*, name of a tree

(Yary R. Guiana *aroea*, a sacred tree). Perhaps compare Sanscrit *aswath*, the banyan tree. The worn-down Polynesian correlatives are doubtless from some such harder ancient form. In the central Carolines the islanders appear to confuse the name with that of the native chestnut and the Hibiscus (*gili-au*, *kiliau*).

*The Mangrove*.—Species used for dyeing reddish-brown. This family is well represented in Ponape, the coast-line being surrounded by a dense mangrove-belt, in many places over a mile in thickness. The common variety is called *ak*, and is much used for spears, poles, rafters, digging and husking-sticks. Cf. Maori *oka*, to pierce, *oka*, rafter, Samoan *o'a*, a husking-stick, Marquesan and Mangaian *oka*, a rafter, Mangarevan *oka*, a digging-stick, Tongan *hoka*, a cross-timber, Paumotan *eoka*, a fork, dart. Another variety used for dyeing is called *chong* (*chong*, dye, colour). Cf. Polynesian *tongo*, the mangrove; probably from Aryan root *ting* or *teng*, to dye. Motu (N.G.) *togo*, the mangrove. Cf. Latin *tingere*, *tinctum*, *tincture*.

*Thespesia populnea*.—Native rosewood, much used for carving into bowls, clubs, paddles, etc. Polynesian *miro*, *miro*, Ponape *pena*, *pona*, Kusaie *panga*, *pal*, Mortlocks *mereta*, Yap *bonabeng*, *bengebeng*, Moki and Pingelap *pene*, Ruk *pile*, Nuku-oro *miro*, *pengipengi*, Mariannes *banalo*, Pampanga *bulakan*. Perhaps the tree names in Sanscrit, *ber*, *beri*, or *bel*, are connected. In Sanscrit *pilu* is the name of several forest trees.

*Erythrina indica*.—Known as *ngatae*, *netae*, and *atae*, in Polynesia, where it is very widely spread. In Samoa the brilliant flowers are called '*alo'alo*'. The Ponapeans name it *par*; they also name a year, or season, *choun-i-par*, or *par*, because they divide up their year into two seasons of six months each, at the time of the appearance of the red flowers about April or May. In Sanscrit *pari*, time, season, and the *Erythrina* is called *pari-bhadra* and *pari-jat* (*pari-bhadra*, the time of the fifth solar month). There are two sorts of *par* in Ponape: *para-pein*, female, and *para-man*, male; the bark of the latter is a tonic in the native pharmacopœa. The *Erythrina* is common in Queensland and in the Illawarra district of New South Wales.

*Timber trees*.—Ponapean *kanau*, a tall bush-tree with wrinkled seeds like walnut, yielding firm timber. Futuna *kanava*, ironwood, Nuku-oro *kanava*, a species of native ebony, Samoan *anava*, an ancient war-club, Motu (British New Guinea) *kaleva*, a club, Maori *kanawa* a war weapon. Ponapean *ikoik*, a variety of native ebony, very hard wood, Tahitian *aito*, ironwood (?), Maori *ita*, *kita*, *ngita*, tight, firm. Tahitian *itoito*, hard, firm.

*Medicinal Plants and roots*.—Ponape *up*, Kusaie *up*, a creeper of growth like *Wistaria*, the pounded roots of which are used for stupefying fish. Yap *yûb* (*id.*), Malayan *ipoh*, vegetable poison, the *upas* tree, *upas* a milky juice extracted from the tree, Sulu Archipelago *tub*, Malayan *tubá*; described by Swettenham as a creeping plant, the

root of which when beaten gives out a poisonous juice, and this thrown into water stupefies fish and brings them to the surface; *menuba ikan*, is the phrase used for the process. The Ponapeans employ *up* in their medicines cautiously and in minute quantities. Another curious herb is used by the Ponapeans to stupefy the Tentumuoi, a sort of yellowish or reddish jellyfish, a gelatinous creature which lurks in the cracks of the reef-coral, valued for making a savoury soup; a bunch of *kóm*, a variety of seaweed, is crushed up and laid on the hole, with a heavy stone to keep it in place, where the Tentumuoi has withdrawn himself, in a little while, when the bunch is removed, he floats up limp and helpless. With Ponapean *kóm* compare Kusaian *káp*, seaweed, and Japanese *kobu*, *kombu*, edible seaweed (*Laminaria japonica*). The Japanese use this as a vegetable. It is quite palatable to European tastes. During my stay on Panian, with a party of natives engaged in the collection of *bêche-de-mer* and sponges, a Nagasaki trading vessel came into Kiti harbour to load copra. She had many boxes of this prepared seaweed on board, and our good people at the fishery relished it well, and it often made its appearance in the camp rations.

Ponapean *inot*, Mokil and Kusaie and Pingelap *ramak*, a littoral tree with cruciform white flowers, large fleshy clubbed leaves used as tonic and febrifuge. In Nuku-oro it is known as *manuka-pasanga*, recalling the well-known Maori *manuka*, a tea-tree. Strangely enough in the Illawarra district of New South Wales, *malluk*, *milluk*, and *malli* are applied by the blacks to this same tea-tree scrub. It is an old Dravidian tree-name. *Mallika* in Hindustani is the Arabian jessamine.

*Solanum* sp.—Marquesan *makomako* (on Huahuna) sp., Indian *mako* sp.

*Pepper*.—A very clearly defined plant-name all over the islands and in the dialects of India. We will take the (1) Polynesian words first, (2) then the Micronesian, then (3) the Hindustani and Sanscrit correlatives.

(1) Maori *poroporo*, *poporo* (*Solanum aviculare* and *S. nigrum*); Rapa-nui *poporo*, a solanum, *poporo-hiva*, tobacco (i.e. the foreign *poporo*; Tahitian *oporo*, various kinds of capsicum or bird-pepper; Hawaiian *popolo*, a variety of solanum; Tongan *bolo*, *bobolo*, the bird-pepper; Samoan *polo*, the bird-pepper, a small red capsicum. *Polo-ite* and *polo-vao*, varieties.

(2) Mariannes *pupul-on-aniti*, the *Piper macropiper*, a near relative of the *Piper methysticum*, known in New Zealand as the *kawa-kawa*, in Samoan as the *avaava-aitu*, and in Tahiti and Marquesas as the *avaava-atua*. The Marianne word exactly corresponds—meaning the *pupul* of the gods (*aniti*, *anito* = *aitu*). Its leaves are used in the Mariannes for wrapping up the betel-nut and lime. In Yap and Pelews they call it *garui*, *kavui*, or *gabui*.

(3) A numerous family of Indian words connected: cf. Sanscrit *pipal*, the *Piper longum*; Dakh. *pipla*, the long pepper; Sanscrit *pippali* (*id.*); Hindustani (passim) *pūpil*, *filfil*, capsicums or pepper in general.

*Kava* or *Piper methysticum*.—In Polynesia *ava* or *kava* is used in an extended sense of strong drink in general. Similarly all over Micronesia there is a very peculiar word for the drink brewed from the *kava*-root, which denotes as well coco-nut toddy (cf. Marquesan *ava-ehi* and Tahitian *ava-haari*) and strong drink in general. The word apparently is one of the numerous Japanese words scattered so plentifully amongst the Micronesian dialects, and even occurring here and there in the abraded and worn-down dialects of south and south-west Polynesia, to the astonishment of the philologist.

Ponapean *chakau*, *choko*, (1) the *kava*, (2) strong drink in general, *chika-lewi*, *taka-rui*, coco-nut toddy; Kusaie *seka*, (1) the *kava*, (2) strong drink of all sorts, *saka*, coco-nut toddy; Mortlocks *sakau*, *soko* (*id.*); Mokil and Pengelap *sakau*, coco-nut toddy, *saka-maimai*, (1) the sweet unfermented toddy, (2) molasses; Ngatik *thakau*, *thakarui*, strong drink, toddy; Gilbert Islands *taka-maimai*, sweet toddy, *taka-ruoruo*, sour, fermented toddy; Marshall Islands *saka-maimai*, sweet toddy; Malay *tuak*, *tuak klāpa*, coco-nut toddy. In Philippines the vinegar prepared from sour toddy is called *suka*, *tuka*, *suko*, *tuko*. Cf. Japanese *sake*, *saka*, rice-spirit, wine, strong drink in general.

*Coco-nut Toddy*.—The Philippine Island word for the toddy (*tuba*) is probably from a Semitic root meaning "sweet." Cf. the words for sugar-cane, and their comparatives.

Another set of words occur idiomatically in the Central and Western Carolines: Mortlocks *ati*, Yap *atchif*, Uluthi *kati*, Ruk *ati*, Lamotrek and Ifalik *kārri*, *kāsri*, Satawal and Pulawat *kāsi*, *kāsri*, Uleai *kārri*, *kūrri*, Sonsorol *gasi*, St. Davids *gati*.

Quite possibly the root underlying these forms is the Sanscrit *khatta*, *kharsh*, sour; which appears in Ponapean *kārrer* sour, *katik* bitter, Japanese *karashi*, *karai*, sour. The two allied roots, *kar* and *khat*, exist side by side in Sanscrit with all manner of modifications.

The Japanese word for strong drink has penetrated even to Peru.

The chicha, or maize-beer, is called in Quichuan *heka*, and *seke*, *sokoi*, clearly evidence of an early trading communication.

*Tobacco*.—Rapa-nui *poporo-hiva*, the foreign *poporo* or solanum, Maori *poroporo*, *poporo*, a solanum, Samoan *sului*, a native cigarette, *sai*, a bundle of tobacco, Malayan *sirih*, leaf of betel-pepper used to wrap up betel-nut for chewing, Sonsorol *teroi* (*id.*), Quichuan *sairi*, tobacco.

*Maize*.—Samoan *sana*, Quichuan (Peru) *sara*, Indian *juar*, *jinor*, *jawara* (*id.*). *Sana* in Samoan is a curious word. Is it a true Samoan word? Is it the name of some local reed-cane or grass newly applied? In any case the Quichuan word is not a modern introduction, and its faithful coincidence with the Indian is very remarkable.

*Calabash*.—Maori *tawha*, *tahe*, *taha* (*id.*), Favorlang *tabo*, a gourd, Tahitian *taha*, a coco-nut bottle, Malay *labu* (*l* to *t*), a gourd, Malagasy *voo-tavo*, a calabash, Sanscrit *tomba*, a calabash, also *lavu*, a gourd, calabash. Cf. also Mota *tavai* (*id.*), Battak *tabu-tabu* (*id.*).

CLASS (*f*)—FLOWERS, FERNS, AND GRASSES.

*Gardenia*.—In Polynesian *pua*, so-called from its fragrant white flowers (*pua* also equals flower), Ponapean *pur*, (1) the gardenia, (2) a flower in general. Cf. Sanscrit *phul*, a flower, Latin *flos*, *floris* (*id.*).

*Ilang-ilang* (*Cananga odorata*).—Samoan *mosooi*, Rarotongan *motooi*, Ponape *chair-en-uai*, the *Cananga* (*i.e.*, foreign blossom), *chair* in U and Mutalanim = flower (elsewhere *pur*). Cf. Mortlocks and Ruk *sair*, a flower, and Javanese *sari* (*id.*). Compare Sanscrit *baur*, the mango-flower.

*Common Fern*.—Maori *maruhe* (*id.*), Nuku-oro *ruhe* (*id.*), Ponapean *marek* (*id.*). Perhaps, however, Maori *maruhe* and *aruhe* are akin, and are to be referred to Japanese *warabi*, fern, Yap *warubarub*, *waruburub* (*id.*).

*Lily*.—Maori *rengarenga* (the N.Z. lily), Japanese *renga*, the lotus flower. In Ponape and Kusaie the lily is called *kiop*, *kiuf*. Can any Indonesian student throw light on the origin of these last two names?

*Hart-tongue Fern* or *Birds-nest Fern*.—Ponapean *talik*. Probably connected with Malay *taringa*, an ear, *taring*, a prong, with the idea of projection. Perhaps the Ruk word *tanaka*, a tongue, and the Central Carolines *tallak*, *dilak*, and *silak*, a spear, come from the same root.

*Flowers, &c.*—Quichua *mokomoko*, a piperaceous plant; Marquesan *makomako* (*sp.* *Solanum*). Philippine Islands and Sulu Archipelago (*passim*) *sampaga*, a flower (especially applied to jessamine or *Cananga odorata*), Javanese *champaka* (*id.*), Macassar *champaga*, a flower. Cf. Indian *champa*, *champak*, a tree bearing a fragrant yellow flower; its flower *Michelia champaca*. Thence probably Hindu *chamak*, splendour: *chamakta*, bright, brilliant; *chamikar* (Sanskrit), gold; *chamai*, copper-coloured—cognate with Samoan *samasama*, yellow. Perhaps the Favorlang (Southern Formosa) is akin—*sammi-sam*, a chaplet, garland of flowers.

Lastly, for the word "tree" itself there are three remarkable classes of words:—

(1) The Ponapean *tuka*, Ngatik *thuka* (perhaps also the Kusaian *sak*) may be connected with the Malayan *tunggul*, the stump of a tree, and with Maori *take* (*id.*).

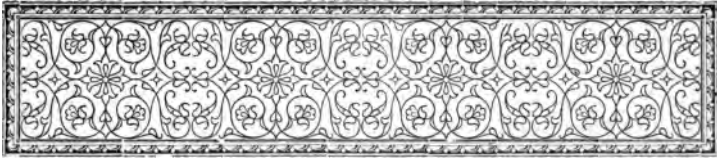
(2) A large class of words very widely extended appears to show the intrusion of prehistoric Mongolians or very early Dravidians in Micronesian waters. Cf. Yap and Ngoli *kaquei*; Gilbert Islands *kai*; German New Guinea *kai* and *ai*; British New Guinea *kaiwa*,



*kai-pui*, *hau*, *au*, and *kai-yau*; Mariannes *hayo* (*k* to *h*, a common letter-change in Mariannes); Sulu Archipelago *kayu* and *kahoi*; Tagalog, Bikol, Panayan, and Ilocan *kahoi* (Ilocan also *kayu*); Pangasinan *quieo*; Malayan *kayut*. Compare Annamese *kai* and Japanese *ki*. In Hindustani *gachh* = a tree.

(3) A very curious word appears in the Central Carolines, and apparently re-appears in distant French Guiana—Mortlock Islands *ura*, a tree; Pulawat, Uluthi, Lamotrek and Ifalik and Satawal, *ira*, a tree; Solomon Islands *uroi*, a tree. Cf. Oyampi (Guiana) *iouira*, *ouira*, a tree; Emerillon (Guiana) *wira*, *ouira* (*id.*). Elsewhere the word seems to be unknown.





## PĀLOLO, A SEA-WORM EATEN BY THE SAMOANS.

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OREMOST among the many strange and singular products of Samoan seas may be reckoned this remarkable marine curiosity, which appears on the surface of the ocean off certain parts of the island, for a short time only, during two days of two months in each year, and is never by any chance seen on any other occasion ; but, short as its visits are, it is eagerly sought after, and held in such universal esteem as to be considered a national luxury.

*Pālolo* (a contraction of *pa'a-lolo*), luscious crab, is the Samoan name of a remarkable species of sea-worm found under peculiar circumstances in some parts of Samoa. They appear with the greatest regularity and certainty on portions of two days in each of the months of October and November—namely, the day before and the day on which the moon is in her last quarter. They appear in much greater numbers on the second than on the first day of their rising, and are only seen for two or three hours in the early part of each morning on the days of their appearance. At the first dawn of day they may be felt by the hand, swimming on the surface of the sea ; and, as the day advances, their numbers increase, so that by the time the sun has risen, thousands may be seen in a very small space sporting merrily during their short visit to the surface of the ocean. On the second day they appear at the same time, and in a similar manner, but in such countless myriads that the surface of the ocean, near the reef, is covered with them for a considerable extent. After sporting for an hour or two on each day of their appearance, in the two months named, they disappear until the next season ; and not one is ever seen during the intervening time. Sometimes when plentiful at one island in one month, scarcely any are seen the next ; but they always appear with the greatest

regularity and certainty at the times mentioned. They are only found in certain parts of the islands, generally near the openings of the reefs, or portions of the coast on which much fresh water is found ; but this is not always the case.

In size they may be compared to very fine straws, of various lengths. They vary also in their colours — green, brown, white, and speckled—whilst in appearance and modes of swimming they may be said to resemble small snakes. They are very brittle, and, if broken into several pieces, each piece swims off as though it were an entire worm. No particular direction appeared to be taken by them in swimming ; but during their short visit to the surface they were constantly in motion. I watched carefully as the day broke to see whether they came from seaward, or rose from the reef, and feel assured they came from its mysterious caverns. The natives are very fond of them, and calculate with great exactness the time of their appearance, which they always look forward to with much interest.

The worms are caught in small funnel-shaped baskets, beautifully made, with handles about the upper centre. These baskets are skilfully glided over the surface of the ocean, and the worms emptied out as required into another receptacle. When taken on shore, the worms are tied up in leaves in small bundles and baked. Large quantities are eaten uncooked, but, either cooked or uncooked, they are universally esteemed a great luxury. Such is the strong desire to eat *palolo* shown by all classes, that, immediately the fishing parties reach the shore, messengers are despatched in all directions, bearing large quantities to parts of the islands on which none are found.

The foregoing remarks were the results of very many conversations with the natives concerning the habits of the *palolo* ; and also of a personal visit of inspection I paid to one of the famous fishing-grounds at Fangaifo, near my first residence on Upolu, in November, 1843—at which place the *palolo* is generally plentiful, and regularly obtained.

#### PALOLO FISHING.

We started early (at 2 a.m.) on account of the tide, and reached the fishing-grounds long before daylight. We rested until just before daybreak, when all became excitement and bustle, quite a small fleet of canoes putting off from the shore to watch for the rising of the *palolo*, for such is its mode of appearing. Canoes were being slowly and silently paddled about in every direction, the eagerly expectant fishers frequently feeling with their hands to find if the *palolo* had risen. Just at the first peep of day a few were felt, but as the day broke they rose in myriads, sporting over the surface of the bay, and then the scene became most exciting and interesting.

At times all was silent, not a voice to be heard ; the whole body of fishers, male and female, being simply intent upon collecting as much

*palolo* as possible. Some were in canoes, some swimming, others wading on the reef; whilst many again were to be seen watching keenly along the shore-fringe for any stray worms that might be washed up by the surf. As the day wore on there was much rivalry shown, and loud shouts of laughter or wrangling attested the keenness of the pursuit and eagerness of the fishers; whilst now and then one more eager than the rest, and having a thought as to the reputed origin of the coveted supply, would call out in a loud voice, heard above all the din and confusion, "*Suesue e, fanau tele mai*" ("*Suesue e*, bring plentifully"), in allusion to the native belief that *palolo* is the offspring of the "*sue*," a singular fish (sometimes poisonous, *Tetrodon*) that has the power of inflating itself, balloon-fashion, and which the natives think gives birth to the *palolo*. Hence the reduplicated call of the eager fisherman to the *sue*, to bring forth plentifully. After an hour or two hours diligent fishing, the *palolo* disappeared, and the whole party made for the shore, and bent their way homewards to divide and distribute their takings.

The second day the *palolo* always rises in much greater quantity than on the first day, and then disappears entirely, not one being ever seen until the next year; but then returning at the same time and for the same period. The whole thing is a profound mystery, and one most difficult to unravel.

One very remarkable fact in connection with *palolo* is the naming of the months of the year in the districts in which it is mostly found. July and August are in these districts respectively named "*O le palolo mua*" and "*O le palolo muri*" (the *palolo* first, and the *palolo* last) whereas *palolo* never appears until October and November. I cannot understand why these two months, which have no reference whatever to *palolo*, should be thus named. But the fact remains. The names of the other months are significant and instructive.

The usual mode of reckoning for the appearance of the *palolo* is singular:—

No.	Date.	Distinctive Name of Day.	Remarks.
1	Oct. 7 ..	O le'ale'a	.. One night after full moon
2	" 8 ..	O Fe'i-te-tele	.. Large cuttle-fish abound
3	" 9 ..	O Ata-tai	.. Ata-a-tai—moon sets after daylight
4	" 10 ..	O Fana'e-i-ele	.. A discoloured tide
5	" 11 ..	O Po-o-le-Sā	.. Night of Le Sā
6	" 12 ..	O Popo-loloa	.. Long nights
7	" 13 ..	"	.. "
8	" 14 ..	"	.. Prepare to catch <i>Palolo</i>
9	" 15 ..	"	.. A small quantity taken
10	" 16 ..	"	.. In abundance

At one time I thought *palolo* was peculiar to Samoa, but I have since ascertained that it is also found at Fiji, where it is called *balolo*, and eaten by the natives. A correspondent of the "Field" says that

"They are called *balolo*, and make their first appearance in October, which month the natives call *Balolo lailai*, or little *balolo*, as the worms appear only in small quantities. They appear again in vast numbers about November 25th, and give that month the name of *Balolo levu*, or great *balolo*." The writer adds, "The natives can tell almost the day when these worms will appear; and by keeping men on the look-out for a white and red scum which appears on the water just before the *balolo* rise, they can tell when they are near, and rarely miss them." At Samoa also, a small fish (*O le mosimosi-palolo*) is said to be observed the day before the appearance of *palolo*.

It is interesting to notice the fact that these marvellous visitors appear on precisely the same months and times and manner at each of these two widely separated groups—of Samoa and Fiji—and that their manner of rising from the reef should be alike in both places.

The Samoans, however, know exactly the time of their appearing—namely, the day before and the day of the moon's being in her last quarter. I was not informed of the interesting fact mentioned by the writer in the "Field," of the white and red scum appearing as the precursor of the rise of the worm, but I have no doubt it was the same at Samoa.

#### GENERAL DESCRIPTION OF *PALOLO*.

Shortly after my return to England in 1845, I left a number of specimens of these worms with the Curator of the British Museum; and later on they were described by J. E. Gray, Esq., F.R.S., in the Proceedings of the Zoological Society, 1847, p. 17, from which I extract the following:—

The Rev. J. B. Stair kindly presented numerous specimens of this sea-worm to the British Museum; but, unfortunately most of the specimens are broken into short pieces, and, as yet, I have not been able to discover any specimens with a head. It appears to be a new genus, allied to "*Arenicola*," which may be thus described:—

"*Palolo*" (Gray).—Body cylindrical, separated into equal joints, each joint with a small tuft of three or four spicula on the middle of each side. Head (?) Last joint ending in a couple of tentacles. Eggs, globular.

*Palolo viridis*, N.S.—Green, with a row of round black spots down the middle of the dorsal (?) surface; one spot on the middle of each joint. Hab. Navigator Islands.





## THE MORIORI PEOPLE OF THE CHATHAM ISLANDS: THEIR TRADITIONS AND HISTORY.

BY ALEXANDER SHAND, OF CHATHAM ISLANDS.

### CHAP. XII.—MARRIAGE.



**A**MONG the Morioris all matters or ceremonies relating to marriage are classed under the head of *tāhū*, while the charms used by suitors to induce unwilling damsels or widows to yield to their suit were called *āiāhū*, also *e (he) taki*, an induction.

As a rule marriages were arranged by the parents and relatives of both parties, which when agreed to, all then joined in collecting the food to be eaten at the feast on the celebration of the marriage. This feast was called *hinakai*, nearly equivalent to *kai-hapainga* in Maori, although not bearing exactly the same meaning. The food having been collected, the relatives of the bridegroom went through the ceremony of offering or presenting the food gathered to the relatives of the bride, who in their turn acknowledged it by returning the compliment. It does not appear, however, that it was accepted by either party, but was produced and eaten at the feast by all present.

As the Morioris did not possess *taro* or *kumara*, their stock of food to draw on was much more limited than that of their Maori brethren, and gave them some trouble to collect. Fern-root, and all kinds of fish, being the easiest obtained, were supplemented by land- and sea-birds, according to the time of year, as such were not killed indiscriminately, but only in their proper seasons. In the case of sea-birds, the young on the point of maturity only were used when in their fattest condition, just before being fully fledged and ready to fly, the fat and flesh being the much prized delicacy called *huahua* by both Maoris and Morioris; added to this, if available, preserved *rongomoana* (flesh and blubber of all the smaller whales, cooked and buried in the earth, of which it may be mentioned one kind called *pikitara* was poisonous and was carefully avoided), together with *karaka* (*Corynocarpus laevigata*)

nuts or kernels, first roasted in an oven, then the pulp stamped off, soaked in pits of water for not less than three weeks, but generally longer before being *reka* (lost their poisonous effect, which contorts and shrivels up the limbs of men and animals, but roasted and steeped sufficiently is harmless). Regarding the fern-root it may be added that what was used after roasting, had after pounding, all the strong yellow fibre taken out, leaving the gluten only to eat. Generally speaking the fern-root of the island is of a more fibrous and sourer character than that of New Zealand; the best in the island, it is said, grew at Kaiparakaui, Waitangi.

The ceremony in connection with the celebration of a marriage took place in the evening, but the feasting commenced the next day, meanwhile the house had been swept and mats (*tukou*) spread in parallel rows lengthwise of the house, the fire being in the centre with a trap in the roof to act as a chimney to let out the smoke. Darkness having set in, and the friends gathered, the young pair were placed close together near the centre, and the friends formed a circle round them, some of them having first plaited a thin rope of *karetu* grass (a fragrant tall grass), which was called the *Kaha o Tane Matahu* (rope of Tane Matahu, or god of marriage), placed it round the shoulders of the pair as they sat and knotted it, forming a ring then called *henga* = circle, upon which all present recited the following *atahu* :

#### ATAHU.

- No Taketake, no Hurumanu ta urunga nei,  
Matiketike ta urunga nei, marangaranga ta urunga nei,  
E tapu, e kura ;
- No Tokerangi, no Kaorangi ta urunga nei,  
Matiketike ta urunga nei, marangaranga ta urunga nei,  
E tapu, e kura ;
- No Kaupuhi, no Kauhoro ra ta urunga nei,  
Matiketike ta urunga nei, marangaranga ta urunga nei,  
E tapu, e kura ;
- No Orohoro, no Horopari ra ta urunga nei,  
Matiketike ta urunga nei, marangaranga ta urunga nei,  
E tapu, e kura ;
- No Marua, no Hhiakao ta urunga nei,  
Matiketike ta urunga nei, marangaranga ta urunga nei,  
E tapu, e kura ;
- No Paopao, no Rokiha ta urunganei,  
Matiketike ta urunga nei, marangaranga ta urunga nei,  
E tapu, e kura ;
- No Puriri, no Huatapu ta urunga nei,  
Matiketike ta urunga nei, marangaranga ta urunga nei,  
E tapu, e kura ;
- No Karetu, no Taramea ta urunga nei,  
Matiketike ta urunga nei, marangaranga ta urunga nei,  
E tapu, e kura ;
- No Piripiri, no Pirinoa ra ta urunga nei,  
Matiketike ta urunga nei, marangaranga ta urunga nei,

E tapu, e kura ;  
 No Mokimoki, no Patere ta urunga nei,  
 Matiketike ta urunga nei, marangaranga ta urunga nei.  
 E tapu, e kura ;  
 No Manawai, no ro Tauira ta urunga nei,  
 Matiketike ta urunga nei, marangaranga ta urunga nei,  
 E tapu, e kura.

The pillow is that of Taketake of Hurumanu,  
 Let the pillow rise, let the pillow rise,  
 It is sacred, it is noble ;  
 The pillow is that of Tokerangi of Kaorangi,  
 Let the pillow rise, let the pillow rise,  
 It is sacred, it is noble ;  
 The pillow is that of Kaupuhi of Kauhoru,  
 Let the pillow rise, let the pillow rise,  
 It is sacred, it is noble ;  
 The pillow is that of Orohoro of Horopari,  
 Let the pillow rise, let the pillow rise,  
 It is sacred, it is noble ;  
 The pillow is that of Marua of Hhiakao,  
 Let the pillow rise, let the pillow rise,  
 It is sacred, it is noble ;  
 The pillow is that of Paopao of Rōkiha,  
 Let the pillow rise, let the pillow rise,  
 It is sacred, it is noble ;  
 The pillow is that of Puriri of Huatapu,  
 Let the pillow rise, let the pillow rise,  
 It is sacred, it is noble ;  
 The pillow is that of Karetu of Tārāmea,  
 Let the pillow rise, let the pillow rise,  
 It is sacred, it is noble ;  
 The pillow is that of Piripiri of Pirinoa,  
 Let the pillow rise, let the pillow rise,  
 It is sacred, it is noble ;  
 The pillow is that of Mokimoki of Patere,  
 Let the pillow rise, let the pillow rise,  
 It is sacred, it is noble ;  
 The pillow is that of Manawai of the Tauira,  
 Let the pillow rise, let the pillow rise,  
 It is sacred, it is noble.

To signify thereby that they were man and wife after this was done all present joined in singing *ara-pehes* (marriage songs) until late in the night, and even into the early morning, when tired out they went to sleep. The feasting commenced the ensuing day, but only at the regular meal-times, not indiscriminately, while portions were set apart for absent relatives at a distance and carried to them, so that all might participate in the feast. It is said that when a large supply of food was obtained the feasting was prolonged over some days.

The foregoing appears to have been the ordinary custom, but there also appears to have been at times exceptions to this rule, as in some cases women were forcibly taken by a *taua*, or war-party (so-called), by



way of satisfaction for insults and injuries sustained, and were sometimes retaken if they wished to return, or might escape themselves. If it so happened that the women thus taken were married ones, a relative living among those who seized them would frequently take them back and return them to their friends. With very few exceptions it appears that no woman was detained against her will otherwise than temporarily.

In certain instances when a relative had been overlooked, and had not been invited to or partaken of the marriage feast, if he heard that the woman was ill-treated by her husband, he would take his revenge by taking her away from her husband and restoring her to her relations.

As mentioned in a former chapter the marriage of close connections such as first cousins was much disapproved of, and even when not so closely related, as in the case of second and third cousins, the others, to show their disapprobation of marriages between close relatives, sung a song by way of contempt, calling it *tivare* (incestuous).

So far as is known, none of the customs common to the Maori obtained amongst the Morioris, such as taking a woman from her husband or the man she loved by her relatives who disapproved of the marriage, in order to give her to one of their own choice, when in the conflict which frequently ensued the woman was nearly torn to pieces, maimed, or killed for rage by one of her own people to prevent her marrying against their choice. This was in all probability for the reason that life with them owing to the law of their ancestor Nunuku was sacred; the only approach to it was in the case of people betrothed by their parents, where the woman would be prevented from taking other than their choice, but if determined and obstinate generally had her own way.\*

Nevertheless their married women appear in a great measure, if not chiefly, to have been the main cause of their quarrels among themselves, owing to their amours with others, thereby inducing *kangas* (curses) and the consequent *taua* expeditions, to obtain satisfaction for the insult, honour being satisfied as before stated by the first bloodshed or an abrasion of the skin. Another cause there is every reason to believe operated amongst them, that, unlike their Maori sisters, they did not stand in any imminent danger of losing their lives for any laxity in their morals any more than their husbands—the worst injury that might befall them being a severe thrashing from the injured husband.

The *atahu* given is said to be the one always used on such occasions. It certainly is an old one, and the commencing words, *no take-take, no hurumanu*, are frequently found in ancient Maori *karakias*,

\* There does not appear to have been anything equivalent to divorce, other than the neglect shown to the unfavoured wife when the husband was possessed of more than one, as shown in some of their songs (*karamihas*).

shewing the common use and knowledge of the words by the race in remote times, and not improbably in the same manner before their migrations.

With reference to the names given, the Morioris were unable to afford much explanation either of the meaning or cause of use, but briefly it may be said the pillow was symbolical of the marriage and is likened to heaven or the sky, to features on earth such as *marua* hollow, *hhiakao*, long slope; to trees, *puriri* (*Vitex littoralis*, N.Z.) and *huatapu*, both unknown here; to *karetu*, a fragrant grass, *taramea* or *tarata* (*Aciphylla squarrosa*), *piripiri* and *pirinoa*, kinds of burr, *mokimoki*, a New Zealand plant, used as a scent for oil but not known here, *patere*, unknown, *manawai*, probably "influence of water" = a charm, and *taura* of the acolyte as indicating its sacred or religious character.

E ARA-PEHE (NA RANGITAUARA, OR RANGITITAMA).

- 1 Tenei ka tangatā, ro mai nei ka imi,  
Ko tch aranga, ko t' okahēwāhēwā, ko te makukutu;  
E tchiro ki a Tchutengana! Ko wai koa eno koe?  
"Ko au nei ko tamataringa, ko tamahokotaringa."  
Ka te pao ra tchute o ta maro,  
Ka kapi ra tch ara i a Maui,  
Tara uru, tara tia, whakataka kopa ki rangi teina whareirei,  
Korerotia e koe ki a ratau a te tere papaiauruwaru,  
K' hērē tatai ki ta rahiti, kore tahi, kore tahi koi.  
Tore tatai, puhipuhi ki ta uruhuru,  
Ko koe a rangi ke taka pokere i whiti;  
Pooti! hhiore te kiri whēkē.
  
- 2 Ka ta ina ka hara pepe, ka ta ina ra,  
Ka pou, ka pou ra.  
Naki tchuna ka tch oro ki Waipe,  
Toto mai ana pupu-nini-kawa,  
Ka mat' ia taku tuna whakataura.  
Ma konei ake taua ma tch ara tu marua, tu hhiakao, tu tauhorihori,  
Mange nei i tche pauu a kotau e Tokotoko-turangi e;  
Ka mat' ia taku mokopuna,  
Ko wai koe? "Ko ro Papa-tauwhara, Tam'-anau-tch-ata,  
Pepe-a-kura." Ka kai i to ate mutu.
  
- 1 Behold the men, the people coming hither,  
Their appearance (is) shadowy and miserable (or thin);  
Look at Tchutengana (a god)! Who indeed are you?  
"Tis I, the listening son, the son with ears to listen."  
The *maro* is stained black,  
Closed is the way by Maui,  
Tara uru, tara tia, whakataka kopa ki rangi teina whareirei,  
Tell them the party from the deepest (or bottomless) depths,  
That they go by the shore, by the rising sun—all gone, all gone indeed  
Go in line, decorate with feathers,  
Thou O heaven grow dark from afar;  
Pooti! see the clear sky appears.

- 2 The flax is roasted, it is roasted (heated until soft),  
 It is burnt, it is burnt.  
 Mine is the eel thrown to Waipē (a place),  
 (While) lying is my *pupu-nini-kawa* (shell-fish),  
 My sacred eel is dead.  
 Let us go hither by the way which is hollow, sloping, uncertain,  
 Give me some of your *pauas*, O Tokotoko-turangi;  
 My grandchild has been killed. Who are you?  
 (I am) "Papa-tauwhara, Tam'-anau-i-tch-ata, Pepe-a-kura."  
 Eat your stumpy liver (a curse).

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E ARA PEHE (TE PITO O UETAHA).

Takina atu koe ki ta uru,  
 Takina atu koe ki ta uru,  
 E tapu te reo, te ki, te whakatonga,  
 Taihoro whakauru ki to wai e tona puhipuhi tangi riuriu,  
 Whakaariwhio ta uiho o Tongo nui, ta uiho o Tongo nui;  
 Ka tae au ki ri po horomanga a tai i ko,  
 Ta uiho a Titapu, e mono ko ro pakau,  
 Tihe te pito o tch eriki, te pito o tch eriki,  
 Ko uru mahu iho,  
 Te ko waw' te kitea to pito, e.

Be thou extended to the south,  
 Be thou extended to the south,  
 Sacred be the voice, the speech, the silence,  
 Let it pervade (the *karakia*). Dip into the water in which he puffs and cries;  
 Consider the intent of Tongonui, the intent of Tongonui,  
 I will reach the night swallowed up by yonder tide,  
 The intent of Titapu (remote ancestor) place in the hand,  
 Sneeze the navel of the lord, the navel of the lord,  
 'Tis healed and well,  
 Lest shortly should thy navel be seen.

With reference to the *ara pehes* it is somewhat difficult now to arrive at a definite conclusion as to what particularly constituted one, but in all probability they were elastic and comprehensive.

The word *pe'e* is found in Rarotonga as a song, and in all probability as in Maori of some particular class, such as *waiatas*, *puhas*, *hakas*, and so forth, and a comparison might prove interesting. They appear with the Morioris to have represented songs of rejoicing or mirth chiefly, although in the examples here given there does not appear much of the latter.

Both were given as *ara pehes*, but the first was said by some of the old men to be a *ngāunga* (*matakite*, or vision) of a chief called Rangitaura, who was unwell at the time, and after returning from the rocks getting *pauas* (mutton-fish) went to his house, where all night he was worried by the spirits, whose words he caught, and next day recited in the form given above to his people, who learned them immediately.

The words of the whole thing, in common with such enigmatical utterances, appear somewhat obscure and no satisfactory rendering could be obtained of one line. The other *ara pehe* (*Te Pito o Uetaha*) appears from its composition to pertain to Tohinga, and a verbatim translation does not seem to convey much light in regard to the references, known only to the old men, which would explain the whole.

## E ATAHU.

Tapui aha taku tapui nei? tapui korito ;  
 Tapui aha taku tapui nei? tapui tarata ;  
 Tapui aha taku tapui nei? tapui taketake ;  
 Tapui aha taku tapui nei? tapui huruhuru manu ;  
 Pera hoki ra tapu nuku, tapu rangi,  
 O ki, o ki te reo hokotangi te wai korito.

What charm is this charm of mine? a charm of Korito (*wharawhara*) ;  
 What charm is this charm of mine? a charm of Tarata ;  
 What charm is this charm of mine? a stem charm ;  
 What charm is this charm of mine? a bird feather charm ;  
 Like as also the sacred power of earth, the sacred power of heaven,  
 Of speech, of speech of the voice. Let the *korito* sound.

The above charm is one of many others used by a man to induce a woman to fall in love with him, when he fails to impress her otherwise. In the first place, having gathered the centre leaves or shoots (*korito*) either of *wharawhara* (*Astelia Banksii*) or *tarata* = *taramea* (*Aciphylla squarrosa*), the next proceeding was to watch an opportunity and put a portion of it secretly into the woman's mouth when asleep, or surreptitiously place a bird's feather in her hair, and then recite the charm. Or again make a circlet of *karetu* (a scented grass), placing it quietly where she unobservingly might sit upon it, and then use the charm.





*'O LE TALA IA TAEMA MA NA-FANUA.*

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BY THE REV. SAMUEL ELLA.

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**D**R. FRASER'S papers of "Some Folk-songs and Myths from Samoa"\* will be an addition to the folk-lore of Polynesia which is being preserved in your valuable Journal. Dr. Fraser is not an expert in the language or customs of the Samoans, so your readers must allow for inaccuracies in both the Samoan text and renderings. The MS. records were written by natives, and therefore it is difficult for one not familiar with the language to transcribe them. No attention is given by the natives to punctuation, and words are divided which should be joined, and united that ought to have been separated.

To these legendary tales very little importance, as to their mythological character, can be attached; and although they portray much of the manners and customs of the people of a past age, useful to the ethnologist, some allowance must be made for sensational exaggerations. They should be taken in the same way as we receive Scandinavian songs and fairy tales, or as the lately published work of "Australian Legendary Tales," by Mrs. K. Langloh Parker, of the Narrau river: fabulous, but useful as depicting aboriginal habits and customs.

The Samoan legendary tales were composed originally by the *fatupese* (song-compilers) of the tribes, and were handed down orally from generation to generation, and several are found in varied versions throughout the eastern islands of the Pacific. This fact of the widespread character of these tales denotes that they are of great antiquity, and that the people of the various groups had a common ancestry. These myths and songs formed part of the night entertainments of the *mata-po* (night watch) and *siva* (Maori, *hiva*). They comprise mostly recitatives given by the *fatu*, and songs or choruses by the assembly.

\* Journal of the Polynesian Society, vol. v, p. 171.

Any remarkable event would supply a foundation for a legendary tale. Probably the birth of a monstrosity, such as these twins, started the cue for beings like Taema and Na-fanua.\* I do not suppose there is any reference to the Hindoo gods. The fishermen's idol of Huahine, Society Islands, represents twin figures corresponding with Titi-ma-Titi. The same figures are used to ornament their canoes and handles of fans, &c.† That the continent of India, and not the Malay Archipelago, was the original seat of the Polynesian race is not a new theory. It has been entertained for many years by several of the missionaries familiar with the people. "Malayo-Polynesian" has been retained as a distinctive name, without endorsing the old exploded idea.

A few additional notes on this *Tala 'o Taema ma Na-fanua* may be helpful. To facilitate reference I will give them by the numbers of the sections adopted by Dr. Fraser:—

9. The genealogy given goes back to a very early period; *fatu ma Le-èlele*, as one might say, to Adam and Eve.

*Mavaega*.—A farewell offering, or parting instructions. See 16.

*Tilafaiga*.—The origin of tattooing in Samoa is attributed to two amphibious goddesses, Tilafainga and Taema, who swam from Fiji to Samoa, and on reaching the land, sang—

"Tattoo the men, but not the women!  
Tattoo the men, but not the women!"

It is said they meant the reverse, but in their excitement sang as they did. The result was that males only were tattooed in Samoa. Among the Melanesians females only are tattooed, or cicatrized, on the face, arms, and breasts. In Samoa the tattooing extends, in artistic figures, from the waist to the knees. In Rarotonga and Marquesas the tattoo in some cases covered the whole body. The age at which a young man was tattooed, was at a time when he was thought fit to contract marriage, or engage in war. The operation (a very painful one) was seldom performed off-hand, but in patches, as the sufferer was able to endure it, and would occupy some weeks.

10. The introduction of taro, yams, &c., to the islands is generally attributed to the goodwill of some *aitu* or other. There is an extensive variety of taro in Samoa, with some legends connected with each kind.

*Masi* is composed of fermented bread-fruit. The trees produce more fruit than can be consumed at once, so, towards the close of the season, large quantities are gathered, and after being denuded of the outer skin, are placed in deep pits lined with *ifi* (chestnut) leaves, and

\* Such a birth, exactly similar to that of Titi-ma-Titi, occurred at Lifu, Loyalty Islands, during my residence there.

† Fans were carried much as in China, Japan, and Corea, more for marks of dignity than for ordinary use. Specimens of the idol, &c., may be seen in the museum of the London Missionary Society.

pressed together with layers of stones. In course of time the fruit ferments, and forms into a close mass. It is then dug out as required, and cooked for food, generally at a season when other vegetables are scarce. It is an ensilage highly prized by the natives.

*Lafo ai lea* (then threw).—The respectful mode of passing anything to another was to throw it, as it was disrespectful to stand up before a superior or elder. Samoans are a punctiliously polite people.

*Pulou 'ulu* (bread-fruit covering).—A bread-fruit leaf used as a wrapper for the *masi* when placed in the oven for cooking.

11. *Lega* (turmeric).—Employed in anointing the hair and body with coco-nut oil, and in colouring and scenting native cloth (*siapo*).

*Ona la feausi, ua taitasi ma lo la la'au* (Then they two swam off, each with her board, or stump of a tree).—When natives designed to swim long distances, they selected floats for the purpose, such as a board or a light trunk of a tree, or a collection of coco-nut husks, which helped to sustain them in the sea. A favourite sport of the young people is to ride over the surf of breakers on light floats of dried banana stumps.

*Tufou ma Filelei*.—Tattooers of Fiji. From them Taema and Tila-fainga obtained tattooing instruments, which they conveyed to Samoa, according to another legend, and became the presiding spirits of the *tufuga ta tatau* (tattooers). Filelei and Tufou were also invoked at the operation, as in the verses given. The implements consisted of a miniature hoe, serrated with long fine teeth. These teeth are dipped into a preparation of charcoal from the candle-nut, and then tapped over the skin by a stick or small mallet. The punctures penetrate to the *cutis vera*.

12. *Malo* and *Toilalo*.—Samoa for many generations was divided into two parties: the *malo*, conquerors, and the *toilalo*, conquered and enslaved. Hence the frequent wars in the inevitable struggle for supremacy.

Here we have a familiar incident of Samoan domestic life. Visitors entering a house; the heads of the family are away, and have to be summoned to receive and entertain the visitors, although strangers. Samoans are noted for their hospitality. In every important village there is a caravansary (*fale tele*) for the reception and entertainment of travellers, where they are provided with every requisite free of cost.

13. *Ali'itia lo outou fale*.—An additional incentive to the proprietors to hurry back home to receive their guests. It was honoured by important visitors.

*Ua oulua maliu mai; lau atāla na!* (You two have come; welcome!).—A very general and respectful salutation. At their *fonos* (councils) speakers would call out the names and titles of the assembled chiefs, adding after each "*alāla na!*" (your honour is welcome).

The goddesses made known their *mana* (supernatural powers) and demanded the food which was sacred as the tribute to the conquerors,

and declared that they would change the condition of the conquered party to become the *malo*. The tribute (*taulanga*) of the district was to be henceforth paid to them.

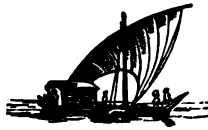
14. *Ua fa'aalo i ai Savai'i uma i ia aitu*.—On account of this deliverance of A'ea-i-sisifo (A'ea in the west) the whole of Savai'i honoured these *aitu* from Manu'a. Each district in Samoa had its tutelary deity, and each family its totem. Some were more especially respected as national deities in different districts.

15. *Tu mua le 'ava ia Na-fanua, ua ia tatalo* (The cup was given first to Na-fanua, who prayed), &c.—The kava cup at feasts was borne to chiefs in rotation, according to their rank. As it was offered, the cup-bearer called out their names and titles, adding "this is your *kava*, may you live!" The first receiving it would offer an oblation to the household deity, by pouring some on the fire-hearth, and praying for protection and prosperity. Here the names of the ancestors were invoked.

*Ia tonu mai so latou tapua'i*.—May their prayers be directed aright, and accepted. •

16. *La la fa'amavaega* (their parting agreement).—Much importance was attached to these valedictory arrangements by chiefs and members of a household, and great reverence was shown in their observance. Like Jacob and Laban at Mizpah.

The neutrality of Manu'a in intertribal wars is regarded to this day. It is a land of peace. Tutuila, although connected by political and family relations with Atua, the eastern division of Upolu, is very rarely involved in the conflicts which agitate Upolu, Savai'i, and Manono.







## THE LEGEND OF PARA-HIA (*TANIWHA*.)

AS TOLD TO W. H. SKINNER, BY TU-TANEKAHA OF THE NGATI-MARU BRANCH OF THE ATI-AWA TRIBE, AT PURANGI.

DECEMBER 1st, 1896.

**I**N the days of our ancestors, a great *taniwha* (monster of the lizard kind), whose name was Para-hia, lived near Otuhira. He was lord of all these lands, and his home was a *rua* (cave or hole) near the top of the ridge above where his remains now lie. My father told me when a boy that, in going up the Otuhira looking for eels, he had seen the remains of Para-hia lying there, so that we of Ngati-Maru have come to the conclusion that Para-hia is now dead.

But I will tell you how our ancestors found out the home or residence of this *taniwha* (Para-hia). They wished to extend their cultivations by clearing the bush at this place, and for this purpose a flat toward the top of the ridge was fixed upon as a suitable place, being sheltered from the south winds by the ridge behind, and with sloping ground towards the north-east. Our ancestors had gathered for the purpose of clearing the bush, and the *tohunga* (priest) was uttering his incantations so as to prosper the work, as was usual in those days, when suddenly the heavens became overcast, and a great tempest arose, the lightning flashed, and the thunder crashed around them, together with a terrible storm of hail. The people, terrified, fled for shelter to an opening in the face of the hill close at hand. The storm continued with great fury, and noises were heard coming forth from the cave, into which they had fled for shelter. The *tohunga* (priest) perceived that some great infringement of the *tapu* had taken place, and further, he became aware (guessed) that this was the home of the great monster (*taniwha*) Para-hia. So taking some food and uttering his most powerful incantations, he advanced alone further into the cave, and placed the food on the floor as a peace-offering to quiet

the anger of the monster. By the aid of his powerful prayers, the *tohunga* succeeded in quieting the anger of Para-hia, and the storm suddenly ceased. The people then returned to their homes by the river, and from that time to this no Maori, excepting the *tohunga*, has dared go near the cave of Para-hia.

After this event, and down to the time when we knew Para-hia to be dead, it was the custom of the *tohunga* to offer the first-fruits of all our ancient food to this *taniwha*, to propitiate him in the people's favour. For instance, when the *kumara* or *taro* crop was fit to be gathered in, the priest went into the garden, and taking one, the first to be dug of the season's crop, went forward alone to the entrance of Para-hia's residence, uttering his prayers and incantations. These were said to give warning of his approach, and at the same time to calm the anger of the monster; for the consequences would be dreadful indeed should his anger arise. Having gained the cave, the *kumara* or *taro* was laid at the entrance, and after certain other prayers, the priest returned carefully to the village.

This sacrifice was offered in the same way when the first bird of the season was speared, or the first fish caught, and so on through all the old Maori food. If this sacrifice was not offered, the wrath of Para-hia would arise, and as he was lord of all these lands, he would blast the *kumara* or *taro* crops, or the bird-spearing and snaring or eel-fishing would be a failure.

This is the story as told by Tu-tanekaha, and he refused absolutely to go near the hole or cave of Para-hia. A similar *taniwha* is said to reside at the base of the cliff called Haumea-nui, on Junction Road, near Nga-korako, Purangi, Taranaki.





## NOTES AND QUERIES.

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### [108] Origin of the Canterbury Rock Drawings.

In my note in the June number of this Journal, on the non-occurrence of flint implements among the pre-Ngai-Tahu tribes formerly inhabiting the South Island of New Zealand, I remarked that the curious symbolic paintings adorning the walls of many of the limestone caves and rock-shelters in Canterbury were the work of the older extinct Maori tribes. Since my note was published, Mr. A. Hamilton, of the Otago University, has called my attention to similar remarks on the subject in John White's "Ancient History of the Maori." White's article on the Ngati-Mamoe—the real authors of most of the rock-drawings—is derived from a valuable paper by A. Mackay, Esq., Native Commissioner, entitled "Ngati-Mamoe and South Island History," written forty years ago, and before that interesting people became extinct. In vol. iii, p. 305, White refers to the Ngati-Mamoe as follows: "Weakened by successive defeats (by the conquering Ngai-Tahu), and terrified at the treatment they met with from the dominant tribe, they ceased to build *pas*, secreted themselves in caverns, and fled upon the approach of strangers. In Lyttelton Harbour there is a cave which formed the retreat of a small tribe; near Timaru there are several, the sides of which are covered with rude images of men, fishes, &c., which in like manner afforded shelter to this unhappy people. In course of time, however, peace was again renewed between the remnant of the Ngati-Mamoe and their conquerors, and a partial incorporation with the latter may be inferred from the existence of a *hapu* of that name amongst the Ngai-Tahu of the present time." When I wrote my note I had overlooked these remarks in Mr. Mackay's paper; and, although I had reached the same conclusions respecting these paintings independently, I cheerfully concede precedence to that gentleman. From a careful study of the traditions and mythology of the South Island tribes, there seems to me little doubt that the rude impressions of men, lizards, fishes and mythical *taniwhas* are the work of the Ngati-Mamoe, while the apparently later, rarer, and better executed scrollwork-like sketches, closely resembling wood-carvings of the Ngai-Tahu, were probably the work of that people after their incorporation with or extinction of the Ngati-Mamoe.—W. W. SMITH.

### [109] Kohiwi and koiwi.

In "Te Rehu-o-Tainui," p. 55, occurs the word *koiwi*. This was in the MS. *kohiwi*. "*Koiwi*" is misleading; it is the skeleton, *i.e.*, the bones unaccompanied by flesh. "*Kohiwi*" is the earthly body, untenanted by an *atua* or *hau*—at least among Tuhoe. I think this correction should be inserted, to avoid misconception.  
—ELSDON BEST.

## [110] Abnormal Tusks.

In Mr. Whitmore Monckton's paper on "Goodenough Island, New Guinea," in the *Journal*, vol. vi., No. 2, p. 89, mention is made of a breast ornament consisting of a tusk forming almost a complete circle, which after Sir William Macgregor's judgment is made of a boar's tusk of unusual shape, whereas Sir James Hector "identified it as belonging to a peculiar species of pig, which exists somewhere in or about the islands of the Malay Archipelago—that, as far as is known, does not exist in New Guinea." Having written recently on these abnormal boar tusks in the "Abhandlungen und Berichte des Königlichen Zoologischen Anthropologisch-Ethnographischen Museums zu Dresden," 1896-97, vol. vi, paper No. 6 ("Säugethiere vom Celebes-und Philippinen-Archipel"), I beg to offer a few remarks to the point. Sir James Hector, no doubt, had in mind the babirusa (*Babirusa alfurus*, Less) from Celebes and Buru, a wild pig, which has, as is known long since, curved upper and lower canines. The lower ones abnormally even grow out to a circle, the point penetrating again into the bone and resting on the root of the tooth. On the plate, which I have the pleasure of forwarding to you by book post, you will find in fig. 2 such an abnormal babirusa tooth, figured *in situ*. The highly valued breast ornaments in New Guinea and neighbourhood, however, are not from the babirusa, but are abnormal lower boar tusks, grown into a circle in consequence of the upper canine being artificially (or accidentally) broken out. Under these circumstances the lower one develops itself into a complete circle, as it is not worn down by friction from the upper one, the point penetrating the bone of the jaw close to the root of the tooth. As years are required for this development, the natives put a great value on such a tooth, especially as a complete circle is seldom reached, these poor people being obliged to kill the pig earlier for food. In fig. 1 of the plate such a double tooth as breast ornament is represented. It was taken from a man killed in a combat, and is now in the Dresden Museum. The opinion that these circle teeth come from the babirusa and have been imported to New Guinea from Celebes or Buru by trade has been expressed by other authorities also. But this opinion is not tenable, as is easily to be proved by comparing the form and structure of a babirusa canine with these boar tusks. In my paper mentioned (p. 17-21), I have gone thoroughly into the matter, and my opinion since has been adopted generally, so far as I am aware.—A. B. MEYER, Königliches Zoologisches und Anthropologisch-Ethnographisches Museum, Dresden, 10th August, 1897.



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## PROCEEDINGS OF THE POLYNESIAN SOCIETY

FOR THE QUARTER ENDING 30TH SEPTEMBER, 1897.

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A MEETING of the Council was held in Wellington on the 24th June, 1897, when the following new Members were elected :

- 266 J. W. Marshall, Tututotara, Marton, New Zealand
- 267 H. H. Marshall, Motukowhai, Marton, New Zealand
- 268 W. F. McCulloch, Fairmont Park, Hawthorne, Victoria
- 269 Capt. D. D. O'Keefe, Yap, Western Carolines
- 270 Ethelbert Skertchley (c/o J. J. Francis), Hongkong

The following paper was received :

- 164 The Ancestor of the Maori. S. E. Peal

Mr. A. J. Tone was appointed Acting-Secretary in the place of Mr. S. Percy Smith, who is leaving the colony for six months.

The following books, &c., were reported as having been received since last meeting :

- 565 *Comptes Rendus, Société de Géographie, Paris.* No. 465, 1897
- 566-7 *Revue mensuelle de l'École d'Anthropologie de Paris.* Mar.-Apl., 1897
- 568 *Mittheilungen der Anthropologischen Gesellschaft in Wien.* xxvii, 1
- 569-70 *Australasian Anthropological Journal.* March and April, 1897
- 571 *Na Mata.* May, 1897
- 572 *The Torea.* April 10th to May 29th, 1897
- 573 *Journal of the Royal Colonial Institute.* April, 1897
- 574 *The Geographical Journal.* April, 1897
- 575 *Notulen van de Algemeene en Bestuurs-vergaderingen.* Deel xxxiv, 1
- 576 *Tidschrift voor Indische Taal, &c., Batavia.* Deel xxxix, 5
- 577-8 *Bulletin of the Geological Institute of the University of Upsala.*  
Vols. i-ii
- 579 *Bulletin de la Société d'Anthropologie de Paris.* Vol. xvii, 1896
- 580-1 *Étude sur le Pithecanthropus erectus*
- 582 *Sur le nain, Auguste Tuaillon*
- 583 *Journal Royal Geographical Society of Australasia, N.S.W.* Vol. vi
- 584 *The Queen's Quarterly.* Vol. iv, 4
- 585 *Bimaneesche Sprakkunst*
- 586-7 *Appunti intorno ad una Collezione Etnografica, 1893-95, fatta durante il terzo viaggio de Cook*
- 588 *Na Mata, Fiji.* June, 1897
- 589 *Journal Royal Colonial Institute.* May, 1897
- 590 *Proceedings of the Canadian Institute.* New series. Vol i, 1
- 591-2 *Bolletino del Reale orto Botanico, Palermo.* Jan.-Mar., 1897
- 593 *The Geographical Journal.* May, 1897



## THE MORIORI PEOPLE OF THE CHATHAM ISLANDS: THEIR TRADITIONS AND HISTORY.

BY ALEXANDER SHAND, OF CHATHAM ISLANDS.

### CHAP. XIII.—DEATH.

HAVING dealt with the subject of marriage, in so far as the information gathered would permit, we now proceed in like manner with the subject of death, giving, as far as has been ascertained, both in narrative and incantations, what the Morioris thought and believed in the matter. Viewed as a matter of such dread and sacred interest, the Morioris evidently made an attempt in their cosmical legends to explain the cause of death entering into the world; thus it is said that a personage called Unuku (possibly Uenuku, although it does not appear clearly who he was) went to the shades (*reinga*), to Hine-iti, and requested her to build a house for him, but Hine-iti made no reply. He then left and returned to the upper world again; subsequently he returned again to see Hine-iti, and found the house ordered to be built was not made, whereupon, in a rage, he stamped upon Hine-iti's thigh; so man died and went into darkness—the shades. Then under the heading of Maui (*vide* POLYNESIAN JOURNAL vol. iii., p. 125), it was said that through Maui killing his wife Rohe (the Sister of the Sun)—by so doing, death entered into the world and came upon all men, as well as witchery, by which men were killed—in short, death and all troubles. While here, it may be remarked incidentally that although Maui in Maori genealogy is said to be an ancestor of the race, yet it would appear from this that the original Maui, who perhaps we may fairly assume this to be, was really he from whom the name of the Maui ancestor of recent date was derived. The confusion possibly arises from the blending and mixing of their

cosmical legends with those of the actual migration from Hawaiki, coupled with the inability of the later reciters to explain matters, who failed to discern that, nothingness, night, light, the heavens, and so forth were not ancestors, nor had any relation to genealogy. In connection with this subject the Morioris had a saying "that there were three great things in the world: Tahu, which included marriage, all games and amusements; Tu-matauenga, representing fighting; and all trouble with Eitu, representing death."

Among the Morioris the general custom was to bury their dead in coffins—*hakana*, if people of consequence; or if of common rank, without them, using the fern leaves to wrap them in as a covering. In many cases their dead were buried around and quite close to their dwellings, as seen from personal observations. This hardly appears to have been the general custom, however, as the enormous heaps of skeletons on the various Tuahus testify, and it seems probable that such may have been the result of certain epidemics which visited them in more recent times, when the living, in sheer terror, fled, leaving the dead unburied. Another custom, also obtained among them, that after a death in a house the whole party left it for a considerable time—some months it is said—and did not return again until apparently all unpleasant feelings were at an end and the place was safe from a sanitary point of view. The bodies of the dead were always placed in interment facing the west, as the way back to Hawaiki, where the spirits returned to, indicating thereby no doubt the direction from which the canoes came. The other method of disposing of their dead was by fire, but was practised only by a section or tribe called Te Haruā. In doing so the wood preferred was Mataira = Matipou, and the custom was to select (*tapui*, or *tākū*), the trees, two in number, which were considered to be female and male (inverting the usual order) named, however, Mororoku (male) and Tangi-akau (female), these, being lit, were placed at either end of the corpse (the legs first having been doubled up together), and gradually pushed forward as the body was consumed—when all was consumed but the charred remains about the buttocks, *kumu*—the person conducting the operation poked them up with a stick, causing the sparks to fly upwards; this was said to take the spirit to the Wai-oro-nui-a-Tāne—to the "great happy land of Tāne." Furthermore, the spirits whose bodies were thus consumed never returned again to trouble the living as did the spirits of the people who were simply buried in the soil. The ashes were buried on the spot. In some cases, it is said, the trees were selected a good while beforehand, and the person sometimes survived, not dying when expected.

When Maoris disposed of their dead in this manner a large strong fire was used. The Morioris also had a custom of opening the bowels

of the dead, for love, it is said—*mana-pou*, or *manawa-pou*, but my informant in this case neglected to say what next transpired. In other cases they also sometimes suspended the bodies close to the roads leading out from their houses, and even, it is said, inside their houses, scraping off the black mildew or decayed matter—this, however, appears exceptional, and not to have been the prevailing custom, although possibly a modification of some ancient one partially adhered to, nor does it appear probable that they dwelt in the house in such a case, such being contrary to their general custom of burying the dead as soon as possible.

In a former paper (printed in POLYNESIAN JOURNAL) mention was made of many incantations used before, or on the approach of death, one only, the *Hiri-tangata*, being given, but not the *Hiri* proper, also called the *Ro-tahi*, with the *Tuku*—these incantations were admitted by all to be the most sacred ones, together with a *Niwa*, all of which I fortunately obtained from *Hori Nga Maia*, or *Tureka*, an old *Tohunga*. I failed to obtain the others mentioned partly through incitation by some of their *Maori* friends, and chiefly the *Morioris*; this was due to the dread of their evil effects if divulged. Also another *Hiri* used by the *Pitt Island* people, apparently a variant of the first (*Hori Nga Maia's*), which was the version used on the main (*Chatham*) island—and alleged to be the correct form—recited as formerly mentioned while holding the head of the dying person resting in the hollow of the arm and pointing to the sun, *Tami-te-ra*, after whom the incantation was named.

E HIRI (KO TAMI-TE-RA).

E tahi koe i runga,  
 Ta ihi o ta ra,  
 Te werowero i tche ata,  
 Te mokopu Wai-o-rangi E Tama,  
 E tahi, e tahi ko' i runga  
 Koi Hikurāngi, koi Rarotōnga,  
 Koi tche pu, koi tche ra,  
 Ki Whangamātātā, te tau o Rangiriri,  
 E tahi e tahi ki reira.  
 Ki tche ni, ki ri hotu, ki ri matao,  
 E tahi e tahi ki reira,  
 Ka motchu ru, ka motchu ke,  
 E tahi e tahi ko' i runga,  
 Ki ri pe tchuatahi, ki ri pe tchuarua,  
 E tahi, e tahi ko' i runga,  
 Ki ri pe tchuatoru, ki ri pe tchuawha,  
 E tahi, e tahi, ko' i runga,  
 Ki ri pe tchuawhitu, ki ri pe tchuawaru,  
 E tahi, e tahi ko' i runga,  
 Ki ri pe tchiei i akiakuia e Wairuarangi,  
 E tahi, e tahi ki reira.



Ascend direct above  
 To the beams of the sun,  
 To the rays of the morning,  
 Thou, O son, grandchild of Waiorangi ;  
 Ascend direct, ascend direct above  
 To Hikurangi, to Rarotonga,  
 To the source, to the sun,  
 To Whangamātātā, the gate of Rangiriri ;  
 Ascend direct, ascend direct thither  
 To the cold, to the cold, to the cold,  
 Ascend direct, ascend direct thither.  
 Thou art severed, thou art separated,  
 Ascend direct, ascend direct above.  
 To the first heaven, to the second heaven,  
 Ascend direct, ascend direct above.  
 To the third heaven, to the fourth heaven,  
 Ascend direct, ascend direct above.  
 To the seventh heaven, to the eighth heaven,  
 Ascend direct, ascend direct above.  
 To the heaven which has never been reached—O Spirit-of-heaven  
 Ascend direct, ascend direct above.

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Ko TC' HIRI TEHI.

*Pitt Island (Rangiauri) form.*

Peke tu, peke taha te whetu, te marama,  
 Te Ra, te rangimomou, te rangimomotu, ka ;  
 Te rangi ka whiua e Tu, e kainga Heuoro,  
 E tahi, e tahi ki reira.  
 E tahi ki tch Ata-o-Heia, e tahi ki te ata toe,  
 Ropu te Ata-o-Heia, ropu te ata i waho te takarangi,  
 E tahi, e tahi ki reira ;  
 E tahi ki ru pe tchuatahi, e tahi ki ru pe tchuarū,  
 E tahi ki ru pe tchuatoru, e tahi ki ru pe tchuawha,  
 Ko ru pe ki tchua, ko ru pe ki waho, ko ru pe tch angiangina,  
 Ko ru pe tch angiangina Wairuarangi ; e tahi.  
 E pehu mai ki Tchupuaki-o-Hiti, e pelu mai ki Tchupuaki-o-Tonga,  
 E pehu mai Tchupuaki-o-Hui-te-rangioro ; e tahi.  
 Ki te pu, ki te rau, *tinei*, Whareirei  
 Tama-tche-hua-tahi hapa ki ta uiho ro.

Spring up, spring away to the stars, to the moon,  
 To the sun, to the gathered clouds, to the parting clouds, *ka*.  
 The heaven stricken by Tu, devoured by Heuoro,  
 Ascend direct, ascend direct thither,  
 Ascend to the Morn-of-Heia, ascend to the breaking morn ;  
 Gather together the Morn-of-Heia, gather the morn beyond the horizon,  
 Ascend direct, ascend direct thither.  
 Ascend to the first horizon, ascend to the second horizon,  
 Ascend to the third horizon, ascend to the fourth horizon,  
 To the horizon beyond, to the horizon without, to the horizon of the gentle air.  
 To the horizon of the gentle air of Wairuarangi ; go thither.  
 Rise up in Tchupuaki-o-Hiti, rise up in Tchupuaki-o-Tonga,  
 Rise up in the crown-of-the-gathering-of-happy-heavens ; go thither.  
 To the source, to the hundreds, to the many, to the innumerable,  
 Thou, O son, the only child, lost art thou to desire.

## NOTES.

In this, Hiri, which may be translated as a charm or incantation to animate, impart energy, or vivify, called *Tami-te-ra* = *Tama-te-ra* in Maori, or in another variation *Tama-nui-te-ra*—Great-child-the-sun, the spirit is directed to go to him, more probably as the great visible object in heaven than to the sun as the ultimate end of its journey. This appears to be borne out by the succeeding line where the departing spirit is addressed as the grand-child of *Wai-o-rangi*, who is also said to be the same as *Iorangi*, a great heavenly deity with the Maori and Moriori and, according to the latter, father of all men, to whom he is urged to "ascend" or "go direct" (the nearest translation that can be given of *tahi*, another form of *tapatahi*, implying singleness, directness) above.

There is a *Wai-o-rangi* mentioned in the genealogy of the "Heaven-born," but there does not appear to be any identity to this one—he is not one of the divinities in the line and would scarcely be singled out for especial notice. Also to *Hikurangi*, to *Rarotonga*, to the source (or stem) of the race, to the sun, to *Whanga-mātātā*—Haven-opening—(a figurative expression, another variation of which is "*Hiwaki-mātātā te tau o Rangiriri*"—prize and burst open the gate of *Rangiriri*—heaven) to the gate or entrance of *Rangiriri*, a favourite name with both Maori and Moriori, evidently implying the inaccessibility of heaven. Then, after commiserating on his departure to the cold (which, by the way, through the use of three separate words, possibly had originally graduations of meaning), and his separation from them, directs him onward to the first horizon—*pe = pae* in Maori, but which, although literally a horizon or line of demarcation may more correctly, perhaps, be rendered in both these *Hiris* as a heaven of which there were several stages or divisions, then finally to go to the heaven which had not (or more correctly, perhaps, had never—*tchiet = kihai*) been attained—pressed against—to *Wairuarangi*, Spirit-of-heaven. Beyond the bare mention of the name, the Morioris did not appear to have anything more definite on the subject, although a few years back one of the older generation formally addressed a deceased relative saying: 'Go to *Wairuarangi*,' which appeared to be as here the final limit to be reached, thus partly resuscitating their old beliefs, to the scandal of those who were christians.

Before giving the two other incantations recited by Hori, we have given another Hiri recited by *Mākōrā*, and taught him by one *Rangimana*, a *Tohunga* of the Pitt Island or *Rangiaurii* people. Exception was taken to it when recited by some of the old men of *Rēkohu*—Chatham Islands—as not agreeing with their recognised form, accordingly for convenience in instituting a comparison it is given as above.

In the main there appears to be no essential difference in the *Hiris*, the spirit in this case being urged to take its departure to the stars, the moon, the sun, to the brightness of heaven, to the gentle air (blissful heaven) of *Wairuarangi*. Then, to the crown of *Hiti*—the east; to the crown of *Tonga*—the west; to the crown—the centrality—of *Hui-te-rangi-ora* (gathering of happy heavens) and to the many, the innumerable (of their race), winding up by a loving reference and figurative comparison of him as the single and only representative of a family lost and departed from them. So that in both these *Hiris* the heavens appeared to be the ultimate rest of the departed spirit, and but for their preservation there would have been nothing to shew what apparently was the ancient belief of the Morioris in these matters, for the old men, when questioned on what happened after death to the spirit, gave some vague statement of it going, in the case of evil doers, to the shades (to *Hine-iti*) to eat worms and excrement, but had no clear conception of anything further, or recognised what was alluded to in this *Hiri*.

In the former article alluded to, after the recitation of the Hiri and the death of the person, certain other *karakias* in dressing and preparing the corpse for removal to the burial ground were used, which were not obtained, together with another in like manner omitted to be mentioned, called *Te Manawa ia Ru*—the Heart of Rū (or Rua). Then, on the body being deposited in the earth, the *karakia* called the Tuku (Giving up) was recited as under :

## TUKU.

Ko tche apiti i ri mata o Ruanuku,  
 Ko tche apiti i ri mata o Ruarangi,  
 Ko tche apiti i ri mata o Rongomai, ka po.  
 Po po-kerekere; po, po anehi; po, po anehi;  
 Ka po te mata o Ruanuku,  
 Ka po te mata ki rangi,  
 Tau atu; ka hana ko'.

'Tis the joining together of the face of Ruanuku,  
 'Tis the joining together of the face of Ruarangi.  
 'Tis the joining together of the face of Rongomai; 'tis dark.  
 Dark, deepest darkness; darkness, darkness only, darkness, darkness only—  
 The face of Ruanuku is hidden,  
 The face is hidden to heaven,  
 Rest there: depart thou.

In this case Ruanuku and Ruarangi are earth and heaven personified with the god Rongomai, to all of whom the deceased is compared, although Ruanuku also bears the meaning of ancient as well, implying that now the man was joined to earth and his face hidden in the darkness; but the last line, from its construction, appears to suggest a further departure, more especially from the use of the particle *utu* onwards, and the words *ka hana ko'* (depart thou; or, you will depart), which would be in unison then with the Hiri. It hardly appears, from the construction of the sentence, to mean 'rest in the grave.'

In cases of sudden faintness of a person, and falling into a fit, a short incantation to re-animate and restore to life was used, called *E Niwa*, and was derived, like the Hiri, from *Tami-te-ra*.

## E NIWA (KO TAMI TE RA).

Ko ro mauri,	'Tis the life,
Ko tch anini,	'Tis the sensation,
Ko tch arohi	'Tis the light breath (or quivering)
No Tama, no Tama-nui-te-ra,	Of the Child, of the Great-child-the-sun,
No Tama-tche-hua-tahi,	Of Tama, the only child,
No Tama tche-hua-rangi.	Of Tama, the offspring of heaven.

The word *arohi*—light shimmering air, or the shimmering, here implies the light tremulous breathings as the invalid recovers—sent by Tama—a fanciful and affectionate shortening of the name in order to dwell on his attributes as the Great-child-of-the-sun, the only-child, the child-offspring-of-heaven, who is supposed to give the recovering vivifying influence; but, failing the efficacy of the *Niwa*, another incantation called a *Ngaro-whakauru* was used, which may be translated as an animating influence placed in (the body) and was called *Tawhito*, the ancient one.

## E NGARO-WHAKAURU (KO TAWHITO).

Tena tuku, tena te awhe,  
 Tena te maro ka hume,  
 Turou koe e Te Rongomaiwhiti,  
 Whakataha koe e Te Rongomaiata,  
 Tawhito-Nuku ta ngaro,  
 Tawhito-Rangi ta ngaro,  
 Homai rangarangahia ta ngaro, ta ngaro mua,  
 Homai rangarangahia ta ngaro, ta ngaro roto,  
 Ta ngaro e Whiro tupua,  
 Māngi ana Tāne, Ruanuku,  
 'Na ta ngaro ka uru,  
 'Na ta ngaro ka awhe,  
 'Na ta ngaro tongihit' te haramai.

Behold the yielding, behold the gathering in,  
 Behold the maro which is girded;  
 Turn away thou O Rongomaiwhiti,  
 Depart thou O Rongomaiata,  
 The Ancient of Earth is the *ngaro*,  
 The Ancient of Heaven is the *ngaro*,  
 Come consider the *ngaro*, the first *ngaro*,  
 Come consider the *ngaro*, the innermost *ngaro*,  
 The *ngaro*, O Whiro, the weird one,  
 Tāne and Ruanuku float alone,  
 Behold the *ngaro* which has entered,  
 Behold the *ngaro* which encloses,  
 Behold the mighty *ngaro* which comes hither.

In this Ngaro-whakauru, the nearest equivalent to which in Maori is He Manawa-ora, the spirit supposed to have left the body is sought to be replaced within under the similitude of a Maro (waist-cloth) being girded or wrapped around. The evil beings, Rongomaiwhiti and Rongomaiata, are ordered to depart, but the good power of the Ancient of Earth and Heaven is invoked—hence the Ngaro is named the Ancient One; then, after a reference to the evil influence of Whiro, Tāne and Ruanuku prevail and the spirit is restored. In cases where this incantation failed then another one called Te Ue (the Shaker) was used, then the Tuku, but apparently not the same as the one given above; but, should this also prove unavailing, then finally an incantation called a Tupare. Unfortunately, however, none of these incantations were obtained.

While refusing to give the incantations referred to, they did not object to the following, which they said was a last song before the spirits took their final departure and dived into the sea at Pērau, on their way back to Hawaiki—coming on their way thither along the high ridge of the land down to where the Rautini (*Senecio huntii*) grew, over the crossed branches of which went the chiefs, but under them the common people, then, seizing the *aka*-vine, swung off with a dive into the sea (*puea rawa ake i Hawaiki*) emerging ultimately in Hawaiki—the cradle of their race.

In this, as in the Maori legend of the departure of the spirits, there is a very great similarity, in both cases traversing the backbone of the ridge leading to what they considered to be the nearest point to Hawaiki. Paerau in Maori = Pērau in Moriori—the hundred horizons, or heavens, with one slight difference however, that all Whata-ika (fish storehouses), near the Rerenga Wairua must be placed

parallel with and not athwart the way of the spirits who otherwise might pass under and so make the fish suspended *tapu* and uneatable.

The final song or chant referred to as here given is said to be somewhat similar to a Maori Ngeri, winding up with a sort of insult to those left behind.

Korū(a) mai, e ka peke te wewē o ta wahine,  
Ma-atu khia roro ko roto i ka rakau,  
Ka tuku ta umuroro—e, hia—  
Khia roro ko roto o Pērau,  
Ka tangi te kirikiri o Karamea,  
Ka tangi i tehukū i raro whaitchia,  
Kai hoki i kona ; Kokiro.

Come hither you two—see the feet of the woman dance.

Go, that you may depart beneath the trees (forks).

Slantingly they go—*E, hia*—

They go into Pērau.

(The footsteps) sound on the gravel of Karamea ;

The hum of the shades resound ah, ha, ha.

They return from thence—*Kokiro*.

*Korū(a)*, peculiar verbal use of the pronoun not known in Maori. *E, hia*, has no exact equivalent ; it is an exclamation used to amplify and finish a sentence. *Whaitchia*, also an exclamation peculiar to the Morioris. *Kokiro*, the meaning is said to be an expression of disgust and anger as in another form—*Kokiro, kokiro, e tche ao nei*—that being no longer of the world, the spirit became possessed of malice, or hate, to those living in it.





## A LEGEND OF "TI-YA-TINITY," THE SCREECH OWL OF AUSTRALIA.

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By T. PINE.

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**I**T was in '64, we were coming down from the north with a mob of cattle. We had about 1,200 head in hand, so it took a good many men to drive them. They were all quiet except a few, and these we picked up at a small scrub run on our way down. I may as well mention that what were considered quiet in those days would not pass muster now. Amongst the rowdies was an old white cow, with horns like needles, and we had to keep a good look out for her. She gave us all a chasing at one time or other.

I have always found the best way to tame these beasts is to put a couple of rough dogs at them—one at the nose, the other at the heels—and the beast is fixed. Cruel, you will say, but better that than have your horse ripped, and onesself injured or killed.

One night we were camped close to a place known as 'Woods' Wells.' The night being fine, and the cattle well used to camp, the most of us were sitting about the fire, some smoking, and others trying to 'go one better' relating their experiences in the bush. No sound broke the stillness of the night, except the occasional sigh of some of the cattle as they lay down to rest. Now and again one of us would give the camp-fire logs a poke, and 'cause a thousand sparks to fly upward.' Even the crickets and the insects which make the Australian night lively were silent for once.

The 'Boss' gave the word to turn in. We spread our blankets and rugs, and were about to make ourselves comfortable, when a most unearthly scream, or screech, fell upon our ears, and in one moment we were all astir. The cattle began to move about uneasily, and the 'Boss' told us to get our horses and help those on watch. Again and again the shrieks rent the air, first on one side, then on the other,

sometimes stationary, and again apparently floating through the air above us, and finally ended in a few short convulsive shrieks, after which all was silent. We heard about 15 to 20 of these sounds, and just then one of the men called out 'he thought it was some sort of bird.' The cattle were again quiet, and we all turned in and slept as bushmen only can sleep.

Amongst our number was an aboriginal black<sup>1</sup>, who a few nights afterwards told us the legend of the bird we had heard. As well as I can remember it was as follows :—

'Away in the dim past, long before the advent of the white man, when the kangaroo was as tall as the she-oak and the head of the emu reached to the top of the tallest gum tree, when the 'Bunyip' ranged at free will over the land devouring all and sundry that came in his way, there lived in the Tatiara District a tribe of blacks who were noted fighting men, and were renowned both far and near as hunters of the first class, whose eagle eyes could follow at a run the bare-footed fugitive over hard flinty rocks. These men were so famous, all the tribes, both far and near, held them in especial dread. It was enough for the 'Tatiaras' to go on the war-path to send all their surrounding neighbours into hiding. But every people have their day; and, alas! a day of doom came upon the 'Tatiaras.' All their old enemies held a *kuyong*<sup>2</sup>, where it was decided to bury all disputes and differences, and make common cause against the Tatiaras, to invade their country for the express purpose of giving them battle, and to destroy them root and branch. So all old men, along with aged women and children, were sent to a far-off district, and young men were admitted to the rank of warriors by the process of being smoked in the thick foliage of the Native cherry tree, having their beards and moustaches plucked out, and, worst of all, their eye-teeth extracted. Woe to those that uttered the slightest groan or cry of pain. His was the lot henceforth to carry wood and associate with the women; nothing he might do afterwards would admit him to the rank of a warrior.

'Parties were sent into the *mallee* to procure the straightest stems for spears; to dig up the twisted roots for the various shaped *waddies*. Others were posted off to the she-oak country, to cut out the dreaded *boomerangs* and *le-angles*<sup>3</sup>. More of them were sent away to hunt for flints, and to procure the liquid gum from the stringy-bark or white-gum trees, which was to hold the flints on the heads of the spears.

'Old warriors were told to clean up the three-cornered shields and prick out all the carvings<sup>4</sup> with pipe-clay and red ochre, to sort the tufts of emu feathers for the waist belts of each warrior, and see that all the young men were properly accoutred for the coming war.

'The women who were to accompany the fighting men were ordered to fill the *balkums*<sup>5</sup> with the sun-dried flesh of the kangaroo and opossum. At the bottom of each *balkum* they placed a cake of red clay, and it was their duty to keep this always moist. The purpose of this was to plug up any spear wounds their lords and masters might receive in the coming fights.

'The great day at last arrived. After the final preparations had been made, they shouldered their weapons and stalked off in quest of a foe that hitherto had always gone in quest of them. They knew where to find them, and they laid their plans so deeply that as the last hours of night were passing away, and just before the morning star began to rise, they burst a thousand strong upon the Tatiaras, who, always trusting to their long continued prowess, had set no sentinals to guard their camp. With hideous yells they rushed upon the sleeping people, and with heavy *le-angle* and jagged spear they slew both old and young. Children were hurled aloft, to be speared before they fell to the ground. The day broke upon the bloody work, and *boom-erangs* and throwing spears were brought into requisition.

'Only a few of the Tatiaras escaped, amongst them their young chief, and from thenceforth they were the hunted instead of the hunters.

'A small sub-family of these people dwelt far away in the heart of the *mallee* country, and in search of these went the young chief with his few men. Months and years elapsed before they met those they searched for, and when the meeting did take place they had many tales to tell on either side.

"The sub-family, living so far away from molestation, had increased in numbers—but all their old arts of war and chase had been maintained—and when the head chief found them he also found an instrument ready to his hand to wreak vengeance on those who had wrought such ruin on his people. He sent spies to districts peopled by his enemies, and when these returned they told the tale he expected to hear. The confederation had broken up—the cause for it no longer existed—and the old tribal feuds had broken out more intensely than ever.

"Like a good general, he saw that now was the time to strike. So, mustering all the men he could, he took the tribes in detail, and, after hard fighting, subdued them; and as each section was brought into subjection, he gave their young women to his men for wives, and the young women of his people to their young warriors, and so built up a relationship between them by marriage, which law stands to this day.

"Well, after this sable monarch had conquered all the surrounding people, he became so restless that neither night or day was there any peace when he was near. Like Alexander the Great, he sat down and



metaphorically wept, because he knew of no other tribes to conquer. His temper became violent and quarrelsome. He was such a warrior that physically there was none able to battle with him. Though his people loved him as their mighty chief, they began to fear him as their lord and master. If any man offended him he paid the penalty with his life.

"The legend says he killed so many of his people during these outbursts of temper that the old men of the tribes determined to hold a meeting to see what was the best thing to do with him. So in the stillness of a very dark night they performed their rites and incantations, and before them within a circle of fires they had built for the purpose there appeared a short powerful dwarf.

It may be as well to say a few words descriptive of the dwarf, who was the spirit for good or evil with all the tribes in that district. In height he would only reach to an ordinary man's waist; but his body was of unusual breadth. His arms were as thick as a man's body; his legs and thighs were of immense girth. His features were perfect in their lines of beauty, but bore the traces of very great antiquity. His hair and beard was of a snowy whiteness; and his body was clothed with long glossy and curly hair. He carried a short strong wand, carved in a most beautiful manner, and with which he was able to perform wondrous miracles.

When he appeared before them he inquired why they had brought him there? After they had explained, he told them to call all the people together at a certain phase of the moon, and on that night he and his friends would appear and decide whether it was best to destroy their chief or let him live.

At the time appointed the people all assembled, when the dwarf and friends (how many I never could ascertain) made their appearance. Then the dwarf spoke to the chief thus:

'Stand forth thou man of blood, and say why we should not destroy you'; but the chief trembled, like the rest of his people at the dreaded form of the dwarf. He spake not a word; his tongue clove to the roof of his mouth, and refused to make answer.

Again the dwarf spoke, saying: 'At a meeting of the elders of your people, I was called upon to decide what was best to do with you. The love they bore you was such, for the great deeds you had performed for them, for the hardships and trials you had brought them through, they were willing to suffer death at your hands rather than thwart your smallest desire; but patience has its limits, and now we decide your fate thus: We will not destroy you off the face of the earth; but will convert you into the form of a bird. You shall retain your beauty, but in another form. We will endow you with plumage that will be the envy of all other birds. You shall live for ever. And,

to complete your punishment, you shall have anguish for ever in your heart. And now,' said the dwarf, raising his wand, 'change to the form of the most beautiful owl on earth.' And there, before his people, the lower part of the chief began to melt away. to be replaced by the lower extremities of the owl. Slowly the change took place, made more ghastly by the flickering fire light. Upward crept the change in form—the chief's tongue refusing to utter a sound. Slowly but surely the waist melted away, the now feathered portion taking its place, and, as it did so, the stature of the man diminished accordingly. The dwarf continued to sway his wand slowly from side to side. The chief's face was a study. Perspiration fell in huge drops from it to the ground. His sufferings were intense. The shoulders were reached and slowly disappeared, and the mantle of feathers took their place. Then the change set in rapidly about the head; the dwarf again speaking thus: 'From this time forth thy voice shall betray thee; thy voice shall be as the lines upon thy face, full of pain and anguish; in the darkest night, if thy people shall hear thee, they will hide their heads with fear, but you shall be unable to harm them. Thy name shall be 'Ti-ya-tinity'<sup>6</sup> (cry of anguish).'

As the dwarf ceased to speak the last of the chief's form had disappeared, and the face of the screech owl of Australia had taken its place. Then, as the change was complete, his tongue broke loose and gave forth that long wail of woe, which, once heard, can never be forgotten.

The fires suddenly went out, the dwarf and his companions disappeared, the people fell on their faces and dared not rise again until the morning sun poured its flood of light upon them, for until the day fully broke the cry of 'Ti-ya-tinity' was heard in the adjoining bush. Even now, as *we* heard *it*, it is occasionally heard to break the stillness of the night, and to make men's hearts leap.

In the district of which I speak it is only heard on rare occasions, and very seldom seen. I have seen but one specimen, and that I shot on a small peninsula running out into Lake St. Clair. The feathering upon its face was really beautiful; the various colours, lying as they did in circles upon the face, closely packed, and beautifully blended rendered it, to my fancy, one of the loveliest birds I have ever shot in an experience of 28 years with the gun; but its cry—'ugh'!

1. He had shewn signs of great fear when the sounds were heard.
2. A general meeting.
3. The *le-angles* are known in other districts as the *nulla nulla*.
4. Carvings are in imitation of chain lightning.
5. *Balkum*, a Native basket, something like a Maori *kete*.
6. As far as I was able to ascertain 'Ti-ya-tinity' means cry or call of pain or woe or anguish.



## THE ANCESTORS OF THE MAORI.

BY THE LATE S. E. PEAL, F.R.G.S., ETC., ASSAM.

SIR,—A copy of *The Press*, Christchurch, N.Z., has reached me containing Captain Hutton's note on the above subject, which is beautifully clear, as far as it goes. I am particularly glad to see that he traces the Polynesian stock, up to the Dyak and Batta; in as much as Ling Roth's great new work on the 'Natives of Sarawak and British North Borneo,' just now enables me to state *definitely* that these races are nothing more or less than developed Noga and MON-ANAM, as I had ventured to point out in the JOURNAL POLYNESIAN SOCIETY, Vol. IV., page 241, and as so clearly indicated 40 years ago by J. R. Logan, in his 'Ethnology of the Indo-Pacific Islands.' For the last 33 years I have known pretty intimately, the races herein and around Assam, who, I take it, are the dregs or modified descendants of the races which in far off Pre-Aryan ages passed down the great eastern or ultra Indian peninsula in successive waves to form the Dyak-Batta-Niasi, and thence spread out over the Pacific.

I say 'waves' advisedly, for there is ample evidence that the earliest one was 'Negreto,' or Australo-Dravidian, and almost destitute of Tibetan influences. Our second great racial development here was what Logan calls the 'Himalaic,' due to the influx of Tibetan elements, and which by mixture with the Dravidian negroids south of the Himalaya in varying proportions resulted in the Kol, on the west as far as the Vindyas; the Bihari, Koch and Mech, of the Delta; and the Bodo, Dhimal, Kasia, towards Assam; all of whom have since then been more or less modified both in physique and languages, and of late mixed with Aryan in places. This mixed—'Tibeto-Dravidian'—is Logan's Gangetic-Himalaic, or MON-ANAM race, which slowly diffused itself all over the great eastern or ultra Indian peninsula. Though dialectic variations gradually arose, some of the linguistic features persisted, for instance the MON-KAMBOJAN numerals are the same as the Kol of Chota Nagpur, to 4-5, and are labials.

		1	2	3	4	5
Munda ..	} Kol	<i>mia</i>	<i>baria</i>	<i>apia</i>	<i>upunia</i>	<i>moria</i>
Santali ..		<i>mit</i>	<i>baria</i>	<i>pia</i>	<i>ponia</i>	<i>mo're</i>
Bhumij ..		<i>moy</i>	<i>baria</i>	<i>apia</i>	<i>upunia</i>	<i>monaia</i>
Singbhuni		<i>mi</i>	<i>baria</i>	<i>apia</i>	<i>upunia</i>	<i>moya</i>
Gawil Gond ..	..	<i>mit</i>	<i>bar</i>	<i>pe</i>	<i>pon</i>	<i>more and munia</i>
MON PEGU ..	..	<i>mue</i>	<i>bar</i>	<i>pi</i>	<i>pon</i>	<i>p'san</i>
ANAM ..	..	<i>mot</i>	<i>hai</i>	<i>bi</i>	<i>bon</i>	<i>nam</i>
KAMBOJAN ..	..	<i>moi</i>	<i>bar</i>	<i>pe</i>	<i>pon</i>	<i>pram</i>

The physique varied according to greater or less percentage of Dravidian, from the dark Kol, on the south-west, to the paler races east, such as the semi-savage highlanders of the Mikong,\* who like our semi-Mon A-nga-mi, or Te-ngi-ma, are tall, pale, and often almost handsome—Mr. Keane's 'Caucasian' in fact. After these Gangetic, Himalayic, or Mon-Anam races, with their Tibetan elements in all the languages, had diffused themselves all over the Ultra Indian peninsula, and possibly the Archipelago, a much later influx of *later* Tibetans took place; which, mixing with the Mon races *in situ* (more or less), formed the so called 'Tibeto-Burman' alliance, *i.e.* the Abor Miri, Mishmi, Singphu, Noga, Sushai, Chin, Mani-puri, Kuki, isolating the Kasia, and not passing west of Asam, or east of Irawadi in the north.

The Tibeto-Burmans dislocated the Mon-Anam races, and west of Irawadi drove them south, but much mixture is obvious, as in the Karen and Chin.

Much later, and still in Pre-Aryan times, the LAU, of Yunan, gradually moved south, as Lau and Shan, to Asam, as Ahom, and Kamti, and to the extreme south, east of Irawadi, as Siamese, all varieties of the TAI.

Now both the Mon and Tibeto Burmans are brown races, dark or pale, whereas the Shan, Siamese, Tai, are yellowish, and their flat faces are more truly 'Mongolian' than the two former. The Asiatic or Mongolian element so strongly seen in the Malay. I therefore take it, is due to Siamese having developed in the Malay peninsula and Sumatra. The Dyak-Batta-Niasi are Mon, or Mon-Noga, and the Malay a much later insular development of the Shan or Lau.† At first Pagan, and then Hinduised, ghastly Musalmanised, all of which is seen in the languages over a vast area. The basis of the Dyak is distinctly Mon-Noga, both in physique and customs, and Pre-Aryan. The Aryan element seen now in the languages was introduced from Java, after the races were *in situ*, and when Hinduism established in Java. This influence extended even to the Kambogan border, where Hindu remains are seen, and somewhat influenced the races there; but the Polynesian races were then already located in the Pacific. The proof of this is that our Mon-Noga, with its large percentage of Tibetan (Himalayic) is seen all over that region in the physique, languages, and, above all, 'customs'; they are Pre-Malay and Pre-Aryan.

It would have been impossible to get this 'Himalayic' into Polynesia after the Aryan and Malayan era began, as it lies at the basis of all the races.

Logan worked it out exhaustively in the numerals, pronouns, and vocables over the whole area. Our Tibetan *puag*—for pig-hog—is the Polynesian *puaka*, Tongan *buaka*, Samoan *pua'a*. (See a note before sent.)

The comparatively recent Shan-Malayan irruption and development in the Archipelago has severed the chain of proofs joining Asam to Polynesia, but the links are still visible if looked for, and it is noteworthy that if we desire to recover the older forms of pronouns and vocables once current 'here,' we must go to the Pacific for them.—(Logan).

If Captain Hutton and those engaged in this research go into this matter and read Logan, I think they will find that there is no need to look to either Caucasian or Iranian for the origin of the Polynesian races, and that the study of the very singular 'customs' of races will distinctly disprove an Aryan origin.

Ling Roth's exhaustive and profusely illustrated work on the Dyaks, of Borneo, is the most conclusive demonstration conceivable that those races are developed Noga-Mon, and the author does not know it! The proofs are actually countless, and of course cumulative.

\* Cham, Chdrys, Stieng, Xong, and Kuy or Khmerdom, pure Kambojan.

† The Malay for Eye=*mata*, is Shan, *i.e.*, *mai-ta*, and *ta* is a suffix.

The terms 'Mongolian' and 'Mongoloid' import an element of confusion into this question. They should be restricted to the Shan-Malay family, and not applied to the Mon-Noga element, or at least guardedly. The Mon-Noga are more Tibetoid than Mongoloid, and where Tibetan admixture is distinctly visible here, as among our Abor, the stature and colour are improved.

The Northern China races are taller and paler than the Southern China, *i.e.*, the Lau or Tai, who are shorter, flatter faced, and yellow. In lieu of the term Malayo-Polynesian, I would suggest that we use Indo-Polynesian, which thus covers the Negrito, Dravido-Australian, and Papuan, the earliest racial wave, which it is not necessary to refer to here, but which none the less was from India, when races were probably in the nomadic stage, before the era of navigation began, and when the numerals everywhere were in a 'binary' stage.

April 18, 1897,

Sibsagai, Asam,

S. E. PEAL.

NOTE—In my paper on the 'Malayo-Polynesian theory,' paragraph 4, Vol. IV., page 241, the word *lau* is a mistake, and should read 'West Chinese element.'





## THE MAORI TRIBES OF THE EAST COAST: THOSE INHABITING THE WAIROA DISTRICT OF NORTHERN HAWKE'S BAY.

BY W. E. GUDGEON.

### PART V.

**N**EXT in order of importance among the tribes of the Wairoa are those descended from Rua-pani, who was eighth in descent from Paoa, chief of the Horouta canoe, whose genealogy will be found in previous papers on this subject. Paoa remained in New Zealand for some time, and then returned to Hawaiki, leaving behind him his son Paerangi and his daughter Hine-akua. The latter was, in due time, given in marriage to Kahu-tua-nui, son of the great Kiwa, whose name had been applied to the ocean\* extending north from New Zealand to the islands of the Pacific many generations before the arrival of Tasman in 1642. From this marriage, in the eighth generation thereafter, came Rua-pani, who was the leading man in Turanga-nui, or Poverty Bay district, when the noted ancestor Kahununu arrived on the scene.

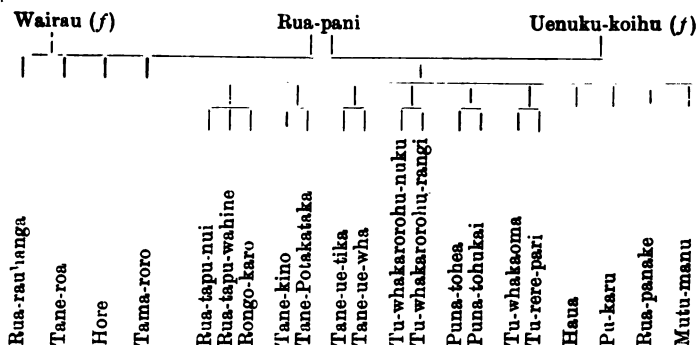
Ruapani had also another ancestor of importance, who either belonged to the *tangata whenua* (aborigines) or to a very early migration of the Maori people (*see* genealogy). The tribes that claim Rua-pani as their ancestor are, for the most part, known as Ngati-Kahununu, but they are none the less Ngati-Ruapani, though only one small section are known by that distinguishing name at the present day; the others call themselves Ngati-Hine-hika, Ngati-Kohatu, and Ngati-Tama-i-ona-rangi.

The children of Rua-pani were not only numerous, but are also worthy of special notice from the fact that this family boast of one triplet, and no less than five twin births, as follows:—

Hae-ora  
Rakai-tapatahi  
Hakiri-rangi  
Awhi-rangi  
Whiri-kaka  
Mata-whenua  
Rakai-koko  
Tahu-ngaehe-nui  
Rua-te-pupuke  
Rua-pani

\* Te Moana-nui-a-Kiwa.

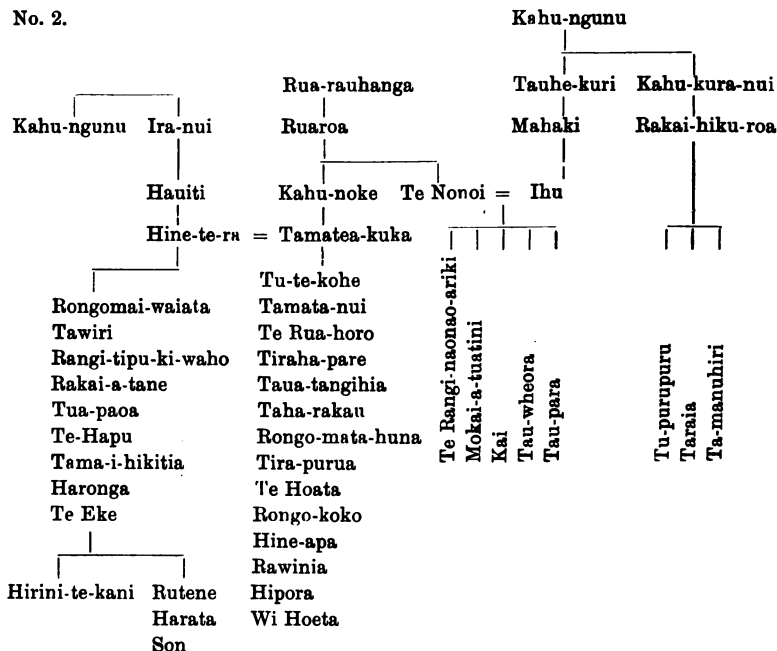
No. 1.



It is from these children of Rua-pani that all the tribes of inland Wairoa, and many of those of Turanga, have sprung. It is, moreover, said that all of these children have traceable living descendants at the present day, but on this point I cannot speak with any certainty; I can only trace the descendants of the most important among them, and some are of very great importance from a genealogical point of view.

Rua-rauhanga was the eldest child of Rua-pani, by his chief wife Wairau, and she became the first wife of Kahungunu, and mother of Ruaroa as per genealogy.

No. 2.



The foregoing is the genealogy given by the descendants of Rua-rauhanga, who live at Turanga, and who ought to know, and probably do know, their descent from that woman; but the Ngati-Kahungunu, of Te Wairoa and Hawke's Bay, contend that she was the wife of Rakai-hiku-roa; this, however, is absurd, for, as I shall presently shew, Rua-tapu-wahine, another of Rua-pani's daughters, was the wife of Kahu-kura-nui, and mother of Rakai-hiku-roa. Comparison with the Hauiti line in genealogy No. 2 is conclusive as against the Rakai-hiku-roa and Rua-rauhanga alliance.

The descendants of Ruaroa originally occupied the banks of the Waipaoa River, in Poverty Bay, and they still hold the district situate

- No. 3.  
 1 Paikea  
   Pou-heni  
   Tara-whakatu  
   Tara-punga  
 5 Tara-paea  
   Taka-pari  
   Tama-henga  
   Hine-patu-rangi  
   Tama-hunga-matata  
 10 Tau-whakapipi  
   Kai-whakapu  
   Utaia  
   Hine-tauhape  
 14 Te Waha-o-te-rangi  
 15 Te Hau-o-te-rangi  
   Tu-pari  
   Tama-ui  
   Tira-rangi  
   Te Ika-atahua  
 20 Hine-porangi  
   Rongo-kahiwi  
   Hariata  
 23 Hone Matiaha

between the Turanga-nui and Pakarae streams, including Waimata and Whangara, though they derive their right to the latter place, by virtue of intermarriage with the descendants of Paikea. Genealogy (No. 3) is that of the original owners, who are still to be found, living with the descendants of Rua-pani and Hauiti. No. 14 on this list, viz., Te Waha-o-te-rangi, is the man who drove Te Rangi-houhiri from Whangara, and caused him to migrate to Tauranga.

Rua-tapu-nui is one of the ancestors of the Ngati-Hine-hika, of Te Reinga, a place about 15 miles inland of the Wairoa (*see* genealogy No. 5 and 8).

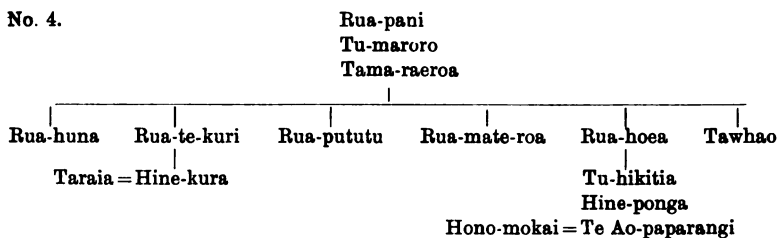
Most important of all the children of Rua-pani is Rua-tapu-wahine, for she was the wife of Kahu-kura-nui, and as such the ancestress of the Ngati-Kahu-ngunu, of Hawke's Bay. Taraia and Ta-manuhiri were her grandsons,

and they, after the death of Tu-purupuru, were driven into exile, and migrated to Here-taunga (near Hastings), where their descendants now claim to have conquered the county from the ancient tribe known as Tini-o-Awa, Tini-o-Rua-tamore, Whatu-mamoa, Rangi-tane, and the descendants of Tama-kuku. This conquest rests on very slender foundation, in fact it may be taken for granted that the only tribe dispossessed were the Tini-o-Awa or Maru-iwi, who at best were only squatters in Hawke's Bay. The Ngati-Kahu-ngunu, true to their old tradition, intermarried with the people of the Bay, and thus obtained a footing, which they could not have secured by force.

The descendants of Tu-maroro, another child of Rua-pani, were in some way involved in this migration, for their descendants are numerous in Hawke's Bay, but are not known in Turanga or Te Wairoa.



No. 4.



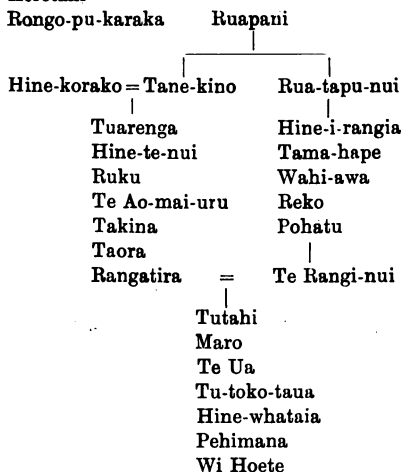
Of all the descendants of Rua-pani, the Ngati-Hine-hika and Ngati-Pohatu, of Te Reinga, are perhaps the most interesting to the student of Maori history, chiefly for the reason that their ancestor Tane-kino (*see* genealogy No. 1) is said to have intermarried with a race of Taniwha, who were the original inhabitants of the Whakapunake mountain and Te Reinga falls—places a few miles inland of Te Wairoa.

From the tale told by Ngati-Hine-hika, it would seem that the first six generations, from Iwhara to Hine-Korako, were not quite men or

women as we understand the term at the present day, but were a species of man-god, or substantial water-spirit. It may, however, be inferred that notwithstanding the supernatural powers of these beings, the human side predominated, inasmuch as Hine-korako fell in love and cohabited with Tane-kino, and in due time bore him a son, the Tuarenga of the genealogy.

No. 5.

Iwhara  
Whakapata  
Roherohe  
Keretaki  
Rongo-pu-karaka



When, however, the child was born, the mother, unable to bear the taunts and sneers of the other women on the subject of her 'Taniwha' ancestry, left both husband and child and returned to her watery home under the Reinga falls. Since that period

she has, however, kept watch and ward over her descendants, and has occasionally made manifest her presence, whenever it became necessary to do so in their interests. The last occasion on which she appeared in aid of her tribe was during a great flood in the Hangaroa river, when the Ngati-Hine-hika were flooded out of their houses during the night and attempted to cross the river to another *kainja* on higher land. They had, however, mis-calculated the strength of the current, and their canoe was swept down almost over the falls. At this terrible moment, when absolutely face to face with death, an old man so far retained his presence of mind as to call upon Hine-korako

for assistance. Instantly their downward course was arrested, and the canoe began to move slowly up stream without effort on the part of the paralysed crew, and Ngati-Hine-hika was saved from what had appeared only a few moments before to be certain death.

It is hardly necessary to say that I do not vouch for the truth of this tale ; but I can say that the tale as I have told it was related to me by one of those who were saved, that he firmly believed he was telling the truth, and that that there was not one unbeliever in his audience of at least two hundred men and women.

The Ngati-Hine-hika owned both banks of the Hangaroa, and the proper left bank of the Ruaki-turi river, but their chief place of residence has always been in the neighbourhood of Te Reinga falls, under the shadow of the Whakapunake mountain. It was to this mountain fastness, the last home of the Moa, and the dwelling place of many Tipuas, that the Ngati-Hine-hika and other kindred tribes were in the habit of resorting in times of trouble ; for the reason that it abounded in natural and almost impregnable fortresses, wherein one man could defy numbers. It was to this stronghold that the Wairoa tribes fled after the terrible defeat inflicted upon them about the year 1828, by Te Heuheu and Te Whatanui, at Te Matatu near Mangapoike. These chiefs had been invited by Te Potae-aute, of Ngati-Porou, to avenge the death of Te Rere-horua, who had been slain by Te Amaru, of Tologa Bay, and amused themselves *en route* by reducing the fighting strength of those tribes whom they found on the line of possible retreat.

The Whakapunake mountain, as I have already said, has the credit of being the last home of the Moa. I do not know that there is any

No. 6.

Rua-pani  
Rua-tapu-wahine  
Rongo-mai-tara  
Te Aonui  
Hine-te-kawa  
Rongo-tawhao  
Kowhai-kura  
Taha-ngata-wai  
Rongo-mata-huna  
Tira-purua  
Te Hoata  
Rongo-koko  
Hine-apa  
Rawinia  
Hipora  
Wi Hoete

great authority for the statement, except that some ten generations ago a woman named Kowhai-kura (*see* genealogy) found a feather of the moa under the frowning cliff that forms the south face of Te Toka-kaiiaia, or main peak of Whakapunake. This feather became very famous among the Maoris, and was known all over New Zealand as Te Rau-o-Piopio, and for this reason the rocky peak is valued exceedingly by the Ngati-Hine-whaingia, who own it, and invariably speak of it as 'the diamond of the land.' This feather would seem to have fallen into the hands of the Turanga tribes, for Tamahou is said to have had it in custody and from him it passed into the hands of his son, Te

Waka. When, however, Te Kakari, of Ngai-Tahu, (the second of that name) died, Te Waka attended the burial ceremonies, and as a mark of the utmost respect went directly to the corpse and stuck this famous feather in its hair. The Ngati-Hine-hika assert that the feather was buried with the corpse. This may, however, be interpreted, that it

was placed with the body in some mortuary cavern. All that is really known is that the Rau-o-Piopio has not been seen since that event. Another branch of the Ngati-Rua-pani is the *hapu* known as Ngati-Hine-whainga. These people own a portion of the Whakapunake mountain,

No. 7.  
Taire (one to ten)  
Haha-maunga  
Taua-ki-waho = Te Manu-waerorua

|  
Mou-uriuri  
Mou-rekareka  
Mou-tipua  
Mou-tahito  
Ue-titi  
Ue-taha  
Maha-maumu  
Maha-taua-ki-waho

Hine-aorangi = Maru

|  
Whare = Haua

|  
Houa  
Tai-hara  
Hine-tu-wairua  
Rakanui  
Hine-te-uru  
Hau-makawe  
Tu-te-kapiti  
Hine-whainga  
Hine-kete  
Te Huki  
Otuaha  
Tariora  
Te Harata  
Ihakara, 75 years

and, like the Ngati-Hine-hika, are descended from ancestors who had long been in possession of the land when the intrusive Rua-pani family obtained a footing thereon, by virtue of the marriage of Haua with Whare, a daughter of Maru, who was then chief of Opoiti (a branch of the Wairoa river), and who was descended from no less than ten successive ancestors of the name of Taire.

Immediately to the south of this last mentioned tribe, and also occupying the lower slopes of Whakapunake and the right bank of the Mangapoike stream, is the *hapu* known as Ngati-Rua-pani, but who are really a section of the Ngai-Tahu of Te Whakaki lagoon, and who have, therefore, less right to the distinctive name they have adopted than the other descendants of

Rua-pani, concerning whom I have written.

No. 8.

Tahu  
Tahu-muri-hape  
Tahu-toria  
Tamatea-upoko

Kuraroa

Rangi-nui

Uenuku-nui

Uenuku-whare-kutu

Kura-wharerangi = Ruapani

Te Ono-ono-ariki

Rua-pani  
Pukaru

Tama-te-rangi

|  
Tama-tuahanga  
Tu-paka  
Rakai-a-taraia  
Mataui-tahi  
Tamoe  
Mutu

|  
Tama-te-hua  
Taha-kako  
Hine-tu  
Rangi-tamaui  
Tuarua  
Tira

|  
Katea  
Wairua-ngaro  
Hine-i-whakina  
Hika-wera  
Te Whatu  
Maika Taruke

The right to the land now occupied by the Ngati-Rua-pani was in all probability derived from Tamatea-a-moa, the maternal grandfather of Ue-nuku-nui, or it may have come from the wives of Tahu, but it certainly did not come from any Rua-pani source, for the inheritance of that people was in Poverty Bay only. Whatever they may have acquired outside of that district is the result of marriage. They, of all the tribes of New Zealand, have the most ancient ancestry, for, as I have shown, they are from Kiwa, Paoa, and Haeora. all of whom belong exclusively to Poverty Bay, and they, in common with all the tribes of the east coast, can claim Toi-kai-rakau as an ancestor.

Pu-karu, who married Hine-manuhiri, a daughter of Kahu-kura-nui and Tu-te-ihonga, was a younger son of Rua-pani, and an important factor in the formation of the Ngati-Kahungunu tribe of the Wairoa. From them are descended the great chief Tapuae, from whom all the Wairoa *rangatiras* derive their name and chieftainship. The following genealogy will give a fair idea of the descendants of Pu-karu, and of the extent of territory owned by them :—

No. 9. Pu karu = Hine-manuhiri						
Pupuni	Tu-te-makoha	Tama-te-rangi	Makoro	Matai- taua	Hinganga	Pare-ora
		Rakai-hakeke			Haua-ki-rangi	Kaeke
		Te Okura-tawhiti			Kawe-tiri	Rangi-haenga
		Tapuae			Rongo-tawa	Mokai
		Mata-kainga			Takaro	Te Waka
		Te Kapua-matotoru			Hine-kira	Mokai-te-heu
		Te Ipu			Kai-whakaatu-	Tara-paroa
		Rua-taha-tini			kura	Te Rakatou
		Te Rito-o-te-rangi			Hake	Tatara-kina
		Te Ringa-noho			Mere	Te Rua
		Areta Apatu			Te Hapimana	Paora Puketapu
						Mikaire

The descendants of Pare-ora occupy the district inland of Mohaka, known as Te Putere. Those of Hinganga Whakaruru own the right bank of the Ruakituri, Waikare-iti, and Te Tahora; while those of Tama-te-rangi own boths banks of the Wairoa, from Opoiti to Te Kapu, and thence inland to Waikare-moana. The remaining children of Pu-karu own land in the same locality, but are not of sufficient importance to deserve special notice.

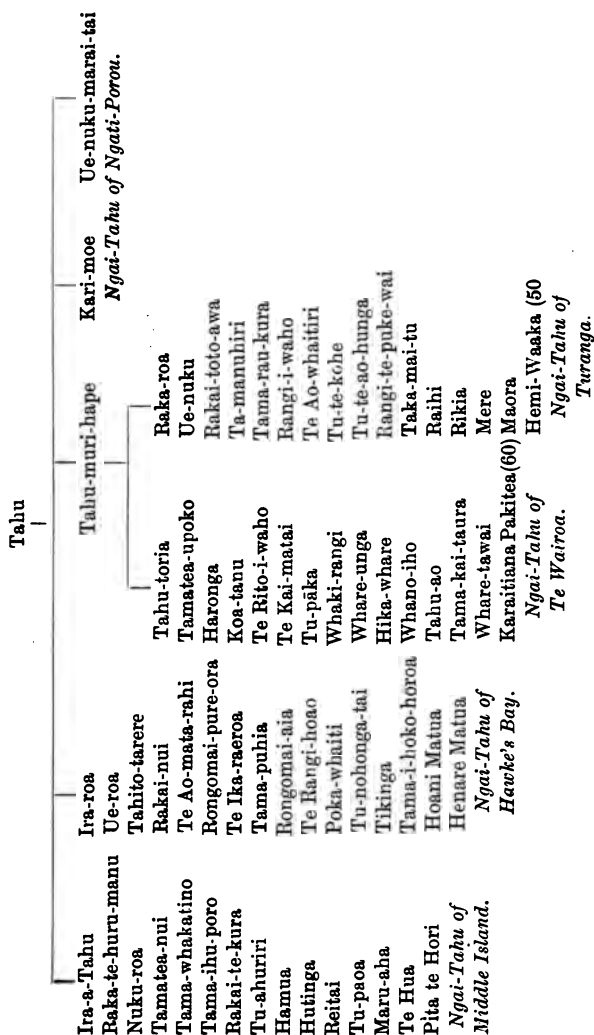
#### NGAI-TAHU.

This is the most widely scattered of all the tribes in New Zealand, for we find them not only living amongst their cousins, the Ngati-Porou, but also as independent tribes at Marae-tai in Poverty Bay, at Te Whakaki in the Wairoa district, and last, but not least, throughout the Middle Island. We also find them occupying the country from Wai-marama, right through to the Wairarapa under the names of Ngati-Kahu-ngunu and Ngati-Ira. These are the descendants, for the most part, of Te Ao-matarahi, who is popularly supposed to have formed part of the migration of Taraia, but it seems to me that the Ngai-Tahu migration

took place long before that of Taraia ; in fact, that it was the result of the death of Tahito-tarere, who was slain at Turanga by Kahu-ngunu, Te Waka-nui, and others.

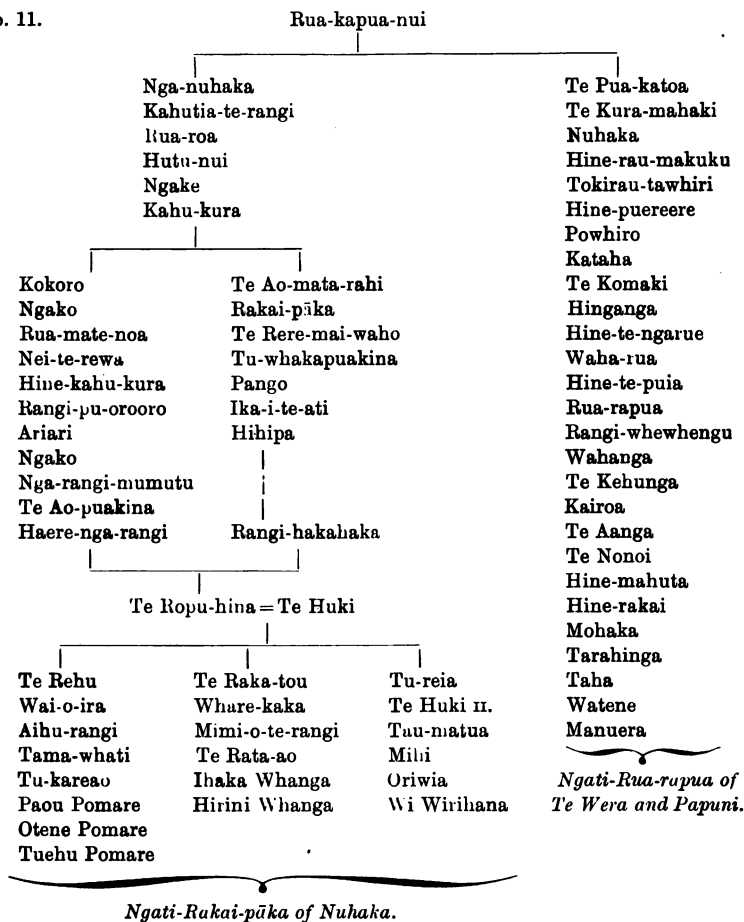
That this branch of Ngai-Tahu should migrate to Wai-marama and Pou-ranga-hau was natural, for Te Ewe was the mother of Tahito-tarere, and was an owner in those lands by virtue of her descent from the ancestor Pou-ranga-hau. The tradition of Taraia's migration shows clearly that the Ngai-Tahu were at that period in possession of the coast, between Mohaka and Petane, and that they, under the chief Rakai-moari, were attacked and defeated by Taraia. It was not, however, until the days of Tureia (*see* No. 11) and Angiangi that this section of Ngai-Tahu were finally dispossessed of those lands.

No. 10.



At Nuhaka, dividing the Ngai-tahu, of Turanga, from those of Te Wairoa, we have a very ancient tribe whose origin is obscure. They are known as Ngati-Rakai-paka, and also as Ngati-Rehu, and Ngai-te-Huki. I am unable to give any details of the history of this tribe, for the reason that the old men are dead and the young men know nothing. It is, however, clear that they were at one time important and large

No. 11.



land-holders, for one section of the tribe, who are known as Ngati-Ruarupua, reside at Te Papuni and Te Wera, on the Tahora block. These people would seem to have resided at the above mentioned place together with the Ngati-Maru and Ngati-Hine who claim to be descended from one Paraki, who, they say, came hither in the Takitumu canoe, and who shortly after his arrival settled at Te Papuni, where his descendants have continued to live to this day—(see genealogy No. 12). The two *hapu* in question do not exceed 20 in number, and know but little of their history.

The same may be said of the ancient tribe of Ngariki (No. 13), who, counting men, women, and children, do not at the present time exceed 20 in numbers. This was essentially a forest tribe, occupying the mountain country between the mouths of the Mangatu river and the Motu river; only the genealogy remains, and, even then, of those only who are half-caste Aitanga-a-mahaki tribe.

No. 12.	Paraki Rakai-ora Tui Tau Nga-mamaku Rongomai-hikurangi Hotonga Kapana	No. 13.	Ariki-nui Ariki-roa Ariki-matua Ariki-tahito Puhinga Ihi-ngarau Mau-taiaroa Pua-tahi Mumura Te Waruhanga Taki-tini Rua-neke Manuhiri Piunga-tai Nuku-pawhero Riri-whare Rangi-pa Te Kapu Whakaware Huka Tuhanga-i-rangi Wi Te Kura Tiopira Tawhiao
	<div> <div>Whakatuna</div> <div>Maru</div> <div>Te Meko</div> <div>Tu-ariki</div> <div>Te Matata</div> <div>Tuai-po</div> <div>Tu-whakarapa</div> <div>Paea</div> <div>Hine-whanga</div> <div>Taitu</div> <div>Tai-mahori</div> <div>Kere</div> <div>Ripeka</div> <div>Pomare Naiti</div> </div> <div> <div>Hine</div> <div>Hokatu</div> <div>Koikoi</div> <div>Rua-rangi</div> <div>Hine-mutu</div> <div>Hine-manuhiri</div> <div>Tu-te-makoha</div> <div>Whare-ana</div> <div>Te Hau</div> <div>Rongo-i-waho</div> <div>Te Wai-o-potango</div> <div>Ihu</div> <div>Kawea-wai</div> <div>Nga-rangi-piere</div> <div>Riria</div> <div>Wi Pere</div> <div>Te Kani</div> </div>		





## NOTES FROM THE CAROLINE ISLANDS.

BY F. W. CHRISTIAN, B.A.

### PONAPE ONOMATOPŒAS, OR IMITATIVE SOUNDS.

<i>CHAKACHAK</i>	..	Smashing of glass, rattling clinking, chinking sound ; ticking of clock or watch ; tolling of a bell. Cf. Persian, <i>chakachak</i> , clashing of words.
<i>Teteng</i> .. ..	..	A slamming or banging sound.
<i>Rarrar : Patapatar</i>	..	The falling or pattering of rain-drops.
<i>Ngirringirrichak</i> ..	..	The roar of a waterfall.
<i>Ueichip</i> .. ..	..	To splash about whilst bathing.
<i>Tautau</i> .. ..	..	A splashing noise as of oars or paddles.
<i>Monomonoi</i> .. ..	..	Sound of liquid shaken in a cask.
<i>Rarrar</i> .. ..	..	A rattling, scratching, ripping, grating or tearing sound.
<i>Mpimpering</i> .. ..	..	To flare ; rumble, as a blaze of flame.
<i>Ngorrangorrachak</i> ..	..	To jingle ; tinkle ; clink.
<i>Kuku : Kingking</i> ..	..	The cooing of doves.
<i>Ketiketikak</i> .. ..	..	To cackle, of fowls.
<i>Tontorrok</i> .. ..	..	To cluck ; twitter, as a hen over eggs.
<i>Kokkorot : Kokkoroti</i>	..	To crow as a cock.
<i>Chinchich</i> .. ..	..	To skim stones along water ; to play at 'ducks and drakes.'
<i>Kumukumu-chak</i> .. ..	..	The croak or grunting of the leather-jacket when taken out of water. Cf. Maori, <i>kumukumu</i> , the gurnard.
<i>Uerreuerre-chak : Uerreuer</i>	..	To shout ; scream.
<i>Ngirchak</i> .. ..	..	The noise of rushing water ; fall of cascade.
<i>Terterak</i> .. ..	..	A scraping or grinding noise.
<i>Tontot</i> .. ..	..	Cry of <i>cicala</i> .
<i>Titik</i> .. ..	..	Squeaking of rats.
<i>Ichi</i> .. ..	..	To hiss, as snake or lizard.
<i>Uat</i> .. ..	..	To hoot, as an owl.



<i>Momant</i>	..	..	..	To rustle, as a dress.
<i>Kumuchak</i> : <i>Pock</i>	..	..	..	The detonation of a musket or cannon.
<i>Pungpungak</i>	..	..	..	The noise of the surf on the reef.
<i>Tui</i>	..	..	..	The cry of a small black bird of the woods.
<i>Uetle</i>	..	..	..	The note of the <i>kinuet</i> , or small green dove with maroon marking.
<i>Kamakamaït</i> : <i>Lokalokaia</i>				The song of birds.
<i>Tukutukamak</i>	..	..	..	Squeaking of rats.
<i>Li-aurára</i>	..	..	..	Indistinct mutterings during sleep; delirium.
<i>Nannamanam</i>	..	..	..	To jabber; speak confusedly.
<i>Memmemar</i>	..	..	..	To snore.
<i>Ngiringir</i>	..	..	..	To growl; snarl.
<i>Ngarangar</i>	..	..	..	To quarrel; scold.
<i>Ngai</i>	..	..	..	To snap (as a savage dog).
<i>Molipe</i>	..	..	..	To call out; summon.
<i>Tantanir</i>	..	..	..	To lament; weep.
<i>Melakaka</i>	..	..	..	The song of a chief. Cf. Hawaiian, <i>mele</i> ; Tahitian, <i>umere</i> .
<i>Pua</i> !	..	..	..	Call to wife from husband or <i>vice versa</i> = sir; madam. Also <i>Nan</i> ! (in Tagalog <i>Poon</i> or <i>Pun</i> ).
<i>Kotuk</i>	..	..	..	To break; smash.
<i>Tenterong</i>	..	..	..	To chatter. ( <i>Tenter</i> , the cicala.)
<i>Uerreuer</i> : <i>Uerreuerre-chak</i>				To shout; scream; screech.
<i>Morromor</i>	..	..	..	A noise; tumult.
<i>Ngichingich</i>	..	..	..	To shout (of a crowd).

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### PONAPE GODS.

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<i>Kimai</i>	..	..	..	A Metalanim wise woman of old from the Matup district, where the <i>luúu</i> or ornamental bracelets of shell were first made.
<i>Chau-te-Leur</i>	..	..	..	The name of an ancient king or dynasty of kings in Matalanim, when Ponape was under one rule and the great walls of Nan-Tanach, the breakwater of Nan-Moluchai, and the sanctuary of Pan-Katara and the walled islets near Tomun were built by the divine twin brethren—the architects Olo-sipa and Olo-sopa. The last of them, defeated in battle by barbarian hordes from the south, under Ichó-Kalakal, perished in the waters of the Chapalap river, near the great harbour, and was turned into a blue fish, the <i>kital</i> , which to this day is a <i>tabu</i> fish.
<i>Chenia</i> and <i>Monia</i> ..	..	..	..	Two adventurous heroes of old who explored the northern seas, until they saw the midnight sky filled with fire, and returned home with speed.
<i>Kutun</i>	..	..	..	God of the reef and all therein and the little islands in the lagoon. His <i>totem</i> —Is the Li-er-puater or black and yellow chetodon.
<i>Rakim</i>	..	..	..	God of house-building and carpentry.
<i>Chou-mach-en-cheu</i>	..	..	..	The god of the sugar-cane.

<i>Li-kant-en-kap</i>	..	..	The sting-ray (anciently <i>Pae</i> or <i>Pai</i> ) the totem of the Tip-en-uai tribe, the descendants of Ichokakal's great invasion.
<i>Changoro</i>	..	..	The god of famine (worshipped in Chokach).
<i>Lumpoi-en-chapal</i>	..	..	The name of an ancient hero who built the ancient fortifications at Chap-en-Takai, above Ronkiti, on the south-west coast.
<i>Nan-chapue</i>	..	..	The god of kava and feasting. The <i>Marrap</i> or Native chesnut, sacred to him.
<i>Le pépe-en-u al</i>	..	..	God of the inland wilderness and jungle.
<i>Nan-kieil-ilil-mau</i>	..	..	God of the <i>Kieil</i> —a large black lizard with red spots, looked upon by the Natives as ' <i>li-kamichik</i> ,' or 'uncanny,' from its savage disposition.
<i>Chokalai</i>	..	..	The ' <i>Kichin-Aramach</i> ,' or 'little people'—the Trolls, or dwarf goblins, dwelling in the interior of the island. Doubtless here we have the tradition of dwarf Negrito hill-tribes, little by little exterminated by the early Malay settlers.
<i>Kona</i>	..	..	The giant race of old. The grave of one of them is shown—an extensive barrow or tumulus at Kipar, near Annepeins, on the Kiti coast.
<i>Cherri-chou-lang</i>	..	..	One of the lesser divinities who stole the kava plant ( <i>chakau</i> ) from the isle of Koto (Kusaie, or Strong's Island). A piece of the root dropped down from the feast of the gods in the clouds, and thus the kava plant came to Ponape.
<i>Chau-yap</i>	..	..	An early navigator from Yap, in the westward, who was directed to Ponape by following the flight of the <i>kutar</i> , or king-fisher bird. Cf. Maori, <i>kotare</i> , <i>id.</i> According to one account, with his <i>irar</i> , or magic staff, he dug up the kava plant, and gave it to the men of Ponape, amongst whom he settled.
<i>Li-oumere</i>	..	..	A fairy with long iron teeth, who visited Ponape and abode some time; who was prevailed upon to shew them in a ghastly grin, at the sight of the antics of a very ugly and comical buffoon. A man close by in hiding dashed out the coveted iron fangs with a stone, and great was the scrambling of the clan for their new-found treasures.
<i>Ina maram</i>	..	..	The moon-goddess. Cf. Pol., <i>Sina</i> , <i>Hina</i> , <i>Ina</i> . Cf. Assyrian, <i>Sin</i> , the moon.
<i>Tau-koto</i>	..	..	One of the gods of Kiti revered in the kava-drinking.
<i>Chei-aki</i>	..	..	An early navigator who landed on the Palikar coast, from the E. Mortlocks, with seven companions, Manchai, Chiri-n-rok, Man-in-nok, Chinchick, Pai-rer, Roki, and Machan.
<i>Nan-imu-lap</i>	..	(lit.)	'The lord of the great house or lodge.'—The god of dances.
<i>Nan-ul-lap</i>	..	(suppl.)	Sacred to Nan-ul-lap, who ruled all the contingencies of death, birth, sickness, and good and bad luck, were the turtle, the <i>kumaik</i> or parrot wiaas, the <i>marrer</i> , and the <i>tep</i> fishes. They were <i>chapu</i> , and only to be eaten by the chiefs of the tribe.

<i>Likant-Inacho</i>	..	<i>i.e.</i>	Queen Inacho. The presiding goddess of Chokach Island.
<i>Icho Kalakal</i>	..	..	The war-god of Metalanim.
<i>Icho Chau; Icho Lumpoi</i>	..	..	Tribal gods of Metalanim.
<i>Luka lapalap; Luk</i>	..	..	The prince of evil. Also, the spirit that flew over the face of the seas, bidding the lands rise up, and giving the names to trees and plants. <i>Cf.</i> Scandinavian, <i>lok</i> : <i>loki</i> , the prince of evil and cheater.
<i>Nan-ul-lap</i>	..	..	God of festivals. The Ponapean Priapus.
* <i>Li-cher</i>	..	..	Lady of the torch.
* <i>Li-char</i>	..	..	Lady of the knife or sword.
* The female guardians of <i>Pueliko</i> , the Ponapean inferno.			
<i>Olo-pat</i>	..	..	A demigod. The patron saint of Ngatik.
<i>Olo-sipo; Olo-sopa</i>	..	..	Demigods of the olden time who constructed the great walls, the stone-water frontages and wharves upon the islets between Tomun and Leak, on the Metalanim coast.
<i>Nan-chelang</i>	..	..	The god of canoe-building and carpentry incarnate in a green and yellow tree-lizard of the same name.
<i>Kaneki</i>	..	..	God of the cocoa-nut palm.
<i>Inacho; Likant-en-Aram;</i> <i>Li-ara-katau; Likant-e-</i> <i>rairai; Li-mot-a-lang</i>	..	..	Fairies — woodland goddesses or nymphs. The emblem of Li-ara-Katau was the <i>lukot</i> or Native owl.
<i>Nan-Ilakinia</i>	..	..	God of Nan-Tamarui district, on south-east coast.
<i>Maile</i>	..	..	A spirit who smites men with dizziness and vertigo.
<i>Li-arongorong-pei</i>	..	..	A sea-goddess worshipped on Ngatik.
<i>Tau-Katau</i>	..	..	The rain-god; god of breadfruit-tree.
<i>Li-Au-en-pon-tuu</i>	..	<i>i.e.</i>	Lady-chief of the waterway. Goddess of the Pali-kalao river, on the south-west coast.
<i>Ilako</i>	..	..	The family-god of King Rocha, of Kiti, on the south-west coast; greatly revered in kava-drinking ceremonies. <i>Cf.</i> Yap, <i>ilagoth</i> , <i>id</i> ; and Tagala, <i>ilagai</i> , to command: order: direct.
<i>Nanchau-en-chet</i>	..	..	The lord of the morasses and salt marshes, dwelling in the body of the <i>kaualik</i> or blue heron.
<i>Kili-unan</i>	..	..	A hairy and shaggy goblin of the woods who brings disease and death. (Possibly a faint recollection of the <i>orang-utan</i> , left behind them in Java, Sumatra, and other large islands of Polynesia.)

### YAP GODS.

<i>Yalafath</i>	..	..	The creator; regarded as a benevolent but indolent being; incarnate in the bird <i>mui-bab</i> (albatros species).
<i>Nemegai</i> or <i>Nemegui</i>	..	..	His wife.
<i>Luk</i>	..	..	The god of death and disease; a mischievous and ever-active deity; incarnate in the <i>orra</i> , a black bird of nocturnal habits.
<i>Luk-e-ling</i>	..	..	The god of sea-faring men and navigation.
<i>Kuku-balal</i>	..	..	The god of cultivation and planting.
<i>Kanepai</i>	..	..	The god of the <i>tsuru</i> or Native dances.

<i>Ilagoth</i>	..	..	..	The god who blesses and defends folk of good and peaceable life. (Ponape, <i>Ilako</i> .)
<i>Marapou</i>	..	..	..	The sun-god.
<i>Urur</i>	..	..	..	The moon-good.
<i>Mukolkol</i>	..	..	..	The god of thieves and robbers, who generally leaves his votaries in the lurch in the long run.
<i>Mam</i>	..	..	..	The goddess of childbirth.
<i>Uga damang</i>	..	..	..	The god of war.
<i>Dotra</i>	..	..	..	The god of canoe-building, house-building and carpenter's work.
<i>Magaragoi</i>	..	..	..	The god who brings typhoons, gales of wind, and heavy rains.
<i>Madai; Mareleng</i>	..	..	..	The gods of fishes, fishermen, and sailors.
<i>Pof</i>	..	..	..	The god of women and love-making in general.
<i>Koko-galal</i>	..	..	..	God of the <i>niu</i> or cocoanut palm.
<i>Lugeleng</i>	..	..	..	The god of rain.
<i>Tereteth</i>	..	..	..	Goddess of the <i>atchif</i> or cocoanut toddy.
<i>Mui-bab</i>	..	..	..	The god of war.
<i>Ilu-mokan</i>	..	..	..	God of dances.
<i>Wol Trabab</i>	..	..	..	God of strangers.
<i>Derra</i>	..	..	..	God of fire and earthquake.
<i>Gora dai leng</i>	..	..	..	The avenging deity who punishes bad men after death with torture. A river flows by his abode, running underground. Tortured by fire, the bad spirit falls into the water, and the current takes him along and plunges him down into a deep hole or abyss of flames ( <i>lu-ni-gá</i> ) where he disappears for ever.
<i>Karaneman</i>	..	..	..	The god of whales and sharks.
<i>Ligich</i>	..	..	..	The god of the turtles.
<i>Giligei</i>	..	..	..	A demigod—the inventor of the <i>gi</i> or shell-adzes.
<i>Lusarer</i>	..	..	..	A hero of olden time who taught the men of Yap to build fish-weirs of stone and wood.
<i>Bota-Sunumi</i>	..	..	..	A title of Yalafath, the creator.

## TRIBAL OR DISTRICT GODS.

<i>Yangalav</i>	..	..	..	In Gochepá (central).
<i>Gutherei</i>	..	..	..	In Rúl (central).
<i>Ath</i>	..	..	..	In Nimiguil and Goror (south)
<i>Gatamir</i>	..	..	..	In Map and Ramung Islands (north).
<i>Magaragoi</i>	..	..	..	In Tomil (central).

## PONAPE PLANTS.

<i>Chapachap; Uche-en-Ant;</i>	Varieties of rush. <i>Uche</i> —cf. Japanese, <i>yoshi aze</i> , a reed.
<i>Uche</i>	..
<i>Kipar</i>	..
<i>Taip</i>	..
<i>Matakél</i>	..
<i>Pinipin; Pulel; Ichak</i>	..
<i>Ken</i>	..

Large-fruited pandanus.  
Wild pandanus.  
Flower of pandanus.  
Varieties of gourd or calabash.  
A river-side tree—dark wood, used for boat-building and posts of houses.

<i>Kalak</i>	..	..	..	Bush tree—tall.
<i>Makiach</i>	..	..	..	Bush shrub.
<i>Peapa</i>	..	..	..	Bush tree—small fine leaves.
<i>Matil; Ratil; Talik; Talik-en-ual; Ulunga-n-kieil; Puer; Limpar; Kupu-tanapai</i>	..	..	..	Names of ferns.
<i>Wi</i>	..	..	..	The general term for <i>Barringtonia</i> —common on the island beaches.
<i>Wi en-mar</i>	..	..	..	A species of <i>Barringtonia</i> , occurring in the upland bush.
<i>Wi-en-chet</i>	..	..	..	The species found on the low coral islets.
<i>Kanepap</i>	..	..	..	A tall bush tree.
<i>Kā-n-Mant</i> (sp. of <i>kā</i> )	..	..	..	A shrub-bark used for perfume.
<i>Karamat</i>	..	..	..	Bush shrub.
<i>Katereng</i>	..	..	..	Sweet basil.
<i>Likam; Ump</i>	..	..	..	Wild bush creepers.
<i>Chap-el-lang; Lirrō; Rirro; Ro</i>	..	..	..	Species of reed-grass.
<i>Chapokin</i>	..	..	..	Arum sp.
<i>Kāā</i>	..	..	..	Bush tree—tall, wood white at first, turning red after a few days; good for cabinet-making. (cf. sub. <i>kara</i> ; Motu (N.G.) <i>nara</i> , a red-wood tree; Tagalog, <i>nara</i> , the Native cedar; Japanese, <i>nara</i> , the evergreen oak.
<i>Aput; Apuit</i>	..	..	..	White-wood river-side tree, used for the <i>kerek</i> or figureheads of canoes.
<i>Katol</i>	..	..	..	Bush tree.
<i>Kiap; Kiop</i>	..	..	..	The Native lily.
<i>Tip</i>	..	..	..	Generic term for grasses and weeds.
<i>Tip-chaleng</i>	..	..	..	A delicate variety of sca-fan, found on the flats at low-tide.
<i>Chalanga-n-ani</i> (i.e. devil's ear)	..	..	..	A fungus; toadstool.
<i>Chatak</i> ( <i>Elæocarpus</i> )	..	..	..	The <i>nil-kanth</i> of the Hindus. A tall forest tree with buttresses; firm white wood, used for canoe-building; berries exactly the shape and size of an olive, of a most brilliant cobalt or ultramarine blue; eaten by the fruit pigeons. Cf. Malay, <i>jati</i> , teak.
<i>Tong</i>	..	..	..	A buttressed tree bearing small seeds in clusters.
<i>Kawa</i>	..	..	..	A swamp tree; fleshy pointed narrow leaves, two and two on a stalk; red flowers.
<i>Kei-uvalu</i>	..	..	..	The wild veitchling—two sorts. One resembling an everlasting pea, with pinkish-purple flowers and broad leaves; the other, with smaller leaves and yellow flowers, found creeping everywhere around the beaches just above high-water mark.
<i>Karara</i>	..	..	..	Wild nutmeg ( <i>myristicum</i> sp.).
<i>Kanepap</i>	..	..	..	Forest tree; wood used for house-building.
<i>Muerk</i>	..	..	..	Bush tree. (Samoan <i>oluvai</i> ).
<i>Matal; Poke</i>	..	..	..	The Freycinetia. (Maori, <i>kiekie</i> ).
<i>Up</i>	..	..	..	A poison-plant like <i>Wistaria</i> . (Kusaie, <i>op</i> ; Malay, <i>tuba</i> , <i>ipoh</i> , <i>upas</i> ). Used for poisoning fish.
<i>Matu</i>	..	..	..	Bush tree; wood used in boat-building.

<i>Kampeniap</i> .. ..	The <i>seasea</i> of Samoa.
<i>Katai</i> ; <i>Kotop</i> .. ..	Varieties of areca palm found on the plateaus and on the upland slopes. The nut is not chewed as in Yap, the Pelews, and the Mariannes.
<i>Katar</i> ; <i>Mpai</i> ; <i>Pai-uet</i> ..	Varieties of the tree-fern.
<i>Umpul</i> ; <i>Uompul</i> ; <i>Ueipul</i>	The <i>Mirinda citrifolia</i> , anciently called <i>kirikei</i> .
<i>Ingking</i> .. ..	Littoral shrub found on the low coral islets off the coast; crimson oblong fruit; bark and leaf decoction used to cure colic and internal pains.
<i>Ichau</i> ( <i>callophyllum inophyllum</i> ) .. ..	Round seeds, producing valuable oil (Fijian, <i>ndilo</i> ).
<i>Luach</i> ( <i>callophyllum</i> sp.) ..	Pear-shaped seeds.
<i>Par</i> ( <i>erythrina indica</i> ) ..	Two sorts. <i>Para-pein</i> (female); <i>para-man</i> (male).
<i>Pulok</i> .. ..	Tall buttressed tree of salt marshes; curious polygonal seeds; red wood, good for making chests.
<i>Uaingal</i> .. ..	Tall tree; same habitat; small crimson flowers; reddish-brown wood, used for keel, masts, and gunnels of boats.
<i>Koto</i> .. ..	A specie of mangrove with white flowers and circular leaves; white wood, good for cabinet making.
<i>Ikoik</i> .. ..	The <i>kanava</i> of Nuku-Oro; dark-brownish red wood, valuable for ship-building; flowers scarlet, trumpet shaped.
<i>Pena</i> or <i>Pona</i> ( <i>thespesia populnea</i> ) .. ..	Tagalog, <i>binonga</i> ; Yap, <i>bonabeng</i> and <i>bengebeng</i> ; Polynesian <i>mio</i> , <i>milo</i> , <i>miro</i> .
<i>Marrap</i> ( <i>inocarpus edulis</i> )	Native chesnut; hard white wood.
<i>Marrap-en-chet</i> .. ..	A seaside variety with singular keeled seeds; under part of leaf a silvery whiteness; good hard wood.
<i>Ak</i> ; <i>Chong</i> .. ..	Varieties of mangrove; root used in dyeing; (cf. Japanese, <i>tungara</i> , and Samoan, <i>tongo</i> ); the straight long pieces form admirable punting poles, house rafters, digging sticks, and spear shafts.
<i>Iol</i> ; <i>Yol</i> .. ..	A species of giant convolvulus, growing on hill slopes; large sulphur-yellow flowers; decoction of leaves and seeds similar to ergot of rye; much used by Native women in procuring abortion.

## VARIETIES OF BREADFRUIT IN PONAPE.

*Mai*—Generic name. Cf. Tongan, *Mei*; Marquesan, *Mei*.

1	<i>En pakot</i> .. ..	Long; rough rind.
	<i>Pon-panui</i> .. ..	Long; rough.
	<i>Chaniak</i> .. ..	Small variety.
	<i>Paimach</i> .. ..	Small variety.
5	<i>Yong</i> .. ..	Small variety.
	<i>En-uautak</i> .. ..	Small variety.
	<i>Takai</i> .. ..	Round; very hard.
	<i>Impak</i> .. ..	Round; large size.
	<i>En-uchar</i> .. ..	Long.
10	<i>Kattu</i> .. ..	Long.
	<i>Kumar</i> .. ..	Long.

	<i>En-machal</i>	..	..	Long.
	<i>Niuer</i>	..	..	Long.
	<i>Letam</i>	..	..	Small; round.
15	<i>Nakont</i>	..	..	Small; round.
	<i>En-pol-le</i>	..	..	Longish.
	<i>Apil</i>	..	..	Round; small.
	<i>Chai</i>	..	..	Smooth.
	<i>En Kaualik</i>	..	..	Long; rough rind.
20	<i>En-chak</i>	..	..	Longish.
	<i>Nue</i>	..	..	Large; smooth; round; the most highly esteemed of all.
	<i>En-charak</i>	..	..	The mountain variety; prickly rind.
	<i>Koli</i>	..	..	Seeded; eaten ripe and raw; (the jack-fruit).
	<i>Pa</i>	..	..	Seeded; eaten ripe and raw; (the jack-fruit).
25	<i>Kalak</i>	..	..	Smooth; small.
	<i>Taik</i>	..	..	Smooth; large fruit.
	<i>Pulang</i>	..	..	Smooth; large fruit.

## ALL THE FOLLOWING HAVE A ROUGH AND PRICKLY RIND.

	<i>Lipet</i>	..	..	Large; prickly rind.
	<i>Unka</i>	..	..	Longish; large.
30	<i>Potopot</i>	..	..	Light-coloured; long.
	<i>Puetepuet</i>	..	..	Light-coloured; long.
	<i>En-pon-chakar</i>	..	..	Reddish rind.
	<i>Nan-umal</i>	..	..	Longish.
	<i>En-paipai</i>	..	..	Long.
35	<i>Lukual</i>	..	..	Wild bush variety; very prickly.
	<i>Lokual</i>	..	..	Wild bush variety; very prickly.
	<i>Tol</i>	..	..	Small; round; dark rind.
	<i>En-patak</i>	..	..	Reddish; longish.
	<i>En-put</i>	..	..	Very small; round.
40	<i>En-cherrichang</i>	..	..	Reddish rind; small.
	<i>En putak</i>	..	..	Long; thin.
	<i>En-par</i>	..	..	Long; darkish.
	<i>En-kotokot</i>	..	..	Round; small.
	<i>En-monei</i>	..	..	Long; thin.
45	<i>Ti</i>	..	..	Long.

## PONAPE.

## DAYS OF THE MOON'S AGE.

First period is called *Rot*, or darkness, *i.e.*, nights when there is no moon. *Rot* has 13 days. Cf. Persian, *Rat*, the night.

1	<i>Ir.</i>	8	<i>Chau-pot-mur.</i>
2	<i>Lel-eti.</i>	9	<i>Chau-pot-moa.</i>
3	<i>Chanok.</i>	10	<i>Arichau.</i>
4	<i>Chenok-en-komōni.</i>	11	<i>Chutak-ran.</i>
5	<i>Chanok-en-komāna.</i>	12	<i>Eü.</i>
6	<i>Epenok-omur.</i>	13	<i>Aralok.</i>
7	<i>Epenok-omoa.</i>		

Second period—new moon—called *Mach*; contains 9 days, following the sequence of the numerals :

- |                 |                     |
|-----------------|---------------------|
| 1 <i>At.</i>    | 6 <i>Aon.</i>       |
| 2 <i>Arre.</i>  | 7 <i>Eich.</i>      |
| 3 <i>Echil.</i> | 8 <i>Aual.</i>      |
| 4 <i>Apang.</i> | 9 <i>Malatuatu.</i> |
| 5 <i>Alim.</i>  |                     |

Last period, *Pul*, contains 5 days :

- |                        |                   |
|------------------------|-------------------|
| 1 <i>Takai-en-pai.</i> | 4 <i>Olo-mal.</i> |
| 2 <i>Aro-puki.</i>     | 5 <i>Mat.</i>     |
| 3 <i>Olo-pua.</i>      |                   |

### PONAPE STAR-NAMES.

- |                                 |   |
|---------------------------------|---|
| 1 <i>Choropuel.</i>             | 14 <i>Uchu-nenek.</i>   |
| 2 <i>Mai-lap.</i>               | 15 <i>Mel</i> (The Southern Cross).   |
| 3 <i>Mai-tik.</i>               | 16 <i>Langkoroto.</i>   |
| 4 <i>Tumur.</i>                 | 17 <i>Lé-poniong</i> (seen about time of variable winds).   |
| 5 <i>Pongenai.</i>              | 18 <i>Katipar</i> (the blank space in heaven known as the Magellan Cloud).                          |
| 6 <i>Li-katat.</i>              | 19 <i>Aron-mechei-rak</i> = a comet; also known as <i>Uchu-pata-iki-mia</i> = the star with a tail. |
| 7 <i>Kien-ua.</i>               |   |
| 8 <i>Langemur.</i>              |   |
| 9 <i>Li-kamar-en-ich.</i>       |   |
| 10 <i>Nach-e-lap.</i>           |   |
| 11 <i>Pal-an-tumur.</i>         |   |
| 12 <i>Larele.</i>               |   |
| 13 <i>Makeriker</i> (Pleiades). |   |

### LAMOTREK STAR-NAMES.

- |                                |  |
|--------------------------------|--|
| 1 <i>Uliuil-al-evang</i> .. .. | The Pole-star.   |
| 2 <i>Uliuil-al-eaur</i> .. ..  | The Southern Cross; also called <i>Pup</i> , or the Leather-Jacket Fish. |
| 3 <i>Tumur</i> .. ..           | Antares.   |
| 4 <i>Meal</i> .. ..            | Vega and $\alpha$ Lyræ.  |
| 5 <i>Ualego</i> .. ..          | Ursa Major. Literally, 'The Broom.'                                      |
| 6 <i>Ul</i> .. ..              | Aldebaran. Literally, 'The Virile Momber.'                               |
| 7 <i>Evang-el-ul</i> .. ..     | Capella, Its appearance denotes heavy gales and bad weather.             |
| 8 <i>Magarigar</i> .. ..       | Pleiades.  |
| 9 <i>Oliel</i> .. ..           | Orion and Rigel.   |
| 10 <i>Kolong-al-mal</i> .. ..  | Sirius; i.e., literally, 'The Body of the Animal.'                       |
| 11 <i>Ping-en-lak</i> .. ..    | Arietes; i.e., literally, 'The Centre of the House.'                     |
| 12 <i>Met-a-ryo</i> .. ..      | Scorpio; i.e., 'The Two Eyes.'   |



13	<i>Sor-a-bol</i>	..	..	Corvi; literally, 'The Viewer of the Taro-patches.' Shines during Taro season. <i>Sor</i> , to look; <i>bol</i> , a Taro-patch.
14	<i>Tchrou</i>	..	..	Corona; <i>i.e.</i> , 'The Fishing-net.'
15	<i>Mai-lap</i>	..	..	Althœa and (α) Aquilœ.
16	<i>Aramoi</i>	..	..	Arcturus. ( <i>Ara</i> , to conclude; <i>moi</i> , to come.) So called because the rising of Arcturus marks the end of the north-east winds which bring visiting parties to the island.
17	<i>Yuk-ol-ik</i>	..	..	Cassiopea; literally, 'The Tail of the Fish.'
18	<i>Mongoi-sap</i>	..	..	Gemini.
19	<i>Ik</i>	..	..	Pisces.
20	<i>Mal; man</i>	..	..	Canis Major.
21	<i>Ililigak</i>	..	..	Regulus.
22	<i>Gapi-sarabol</i>	..	..	Speaker.
23	<i>Ngi-tau</i>	..	..	Piscis Australis.
24	<i>Gapi-lah</i>	..	..	Pegasi.

## MONTHS OF LAMOTREK YEAR.

1	<i>Sarabol.</i>	5	<i>Mai-lap.</i>	9	<i>Ul.</i>
2	<i>Aramaus.</i>	6	<i>Seuta.</i>	10	<i>Alliel.</i>
3	<i>Tumur.</i>	7	<i>Lakh.</i>	11	<i>Mán.</i>
4	<i>Mai-rik.</i>	8	<i>Kú.</i>	12	<i>Ich.</i>

## MORTLOCK STAR-NAMES.

1	<i>Fusa-makit</i>	..	..	A Ursæ Minoris. 'The Seven Mice,' <i>Makit</i> . <i>Cf.</i> Ponape, <i>Make</i> ; and Murray Island, <i>Mokis</i> .
2	<i>Ola</i>	..	..	Ursa Major.
3	<i>Seu</i>	..	..	Corona Borealis.
4	<i>Moel</i>	..	..	Lyra.
5	<i>Manga-n-kiti</i>	..	..	Gemini.
6	<i>Pou-n-man</i>	..	..	Procyon.
7	<i>Yis</i>	..	..	Leo. (Lit., The Rat).
8	<i>Ap-in-Soropuel</i>	..	..	Virginis.
9	<i>Soro-puel</i>	..	..	Corvi.
10	<i>Eon-mas</i>	..	..	Crateris.
11	<i>Tanup</i>	..	..	The Southern Cross.
12	<i>Uk-en-ik</i>	..	..	(Unidentified). Literally, 'The Fish-net.'
13	<i>Sepei-ping-en-Sota</i>	..	..	Delphini and Cygni. 'The Bowl in the midst of Sota.'
14	<i>Soto</i>	..	..	Equuleus.
15	<i>Man</i>	..	..	Sirius.

16	<i>Un-allual; elhuel..</i>	..	Orion and Aldibaran; i.e., 'The Bunch of Three.' Cf. Maori, <i>Tau-toru</i> .
17	<i>Ku .. ..</i>	..	Aries.
18	<i>La .. ..</i>	..	Pegasus.
19	<i>Marikir .. ..</i>	..	Pleiades.
20	<i>Tumur .. ..</i>	..	Scorpio.
21	<i>Mei-sik .. ..</i>	..	<i>νξο</i> . Herculis.
22	<i>Mei-lap .. ..</i>	..	Aquila.
23	<i>Aramoi .. ..</i>	..	Arcturus.

## YAP STAR-NAMES.

TOLD BY MATUK, OF GOCHEPÁ, ON TARRANG ISLAND.

## BEGINNING FROM EAST TO NORTH.

1	<i>Mai-lap</i> <sup>1</sup> .	5	<i>Yigelik</i> .
2	<i>Un</i> <sup>2</sup> .	6	<i>Ulagok</i> .
3	<i>Magirigir</i> <sup>3</sup> .	7	<i>Mai-le-palafal</i> .
4	<i>Moul</i> <sup>4</sup> .		

## FROM EAST TO WEST.

8	<i>Yiliyel</i> .	11	<i>Thagalú</i> .
9	<i>Sarabul</i> <sup>5</sup> .	12	<i>Matarei</i> .
10	<i>Thamur</i> <sup>6</sup> .	13	<i>Uononou-le-yór</i> , the southernmost.

## FROM SOUTH TO WEST.

14	<i>Tholon-a-uonouon</i> <sup>7</sup> .	18	<i>Tholon-a-wín</i> .
15	„ <i>matarei</i> .	19	„ <i>yiliyel</i> .
16	„ <i>sarabul</i> .	20	„ <i>mailap</i> , the westernmost.
17	„ <i>thamur</i> .		

## FROM WEST TO NORTH.

21	<i>Tholon-a-magirigir</i> .	24	<i>Tholon-a-ulagok</i> .
22	„ <i>moul</i> .	25	„ <i>mai-le-palafal</i> , the northernmost.
23	„ <i>yigelik</i> .		

<sup>1</sup> *Mai-lap*. cf. Mortlock, *Mei-lap*.<sup>2</sup> *Un*. cf. Lamotrek, *Ul* (Aldebaran); Mortlocks, *Ola* (Ursa Major).<sup>3</sup> *Magirigir*. cf. Mortlocks, *Mariker* (Pleiades); Ponape, *Makeriker*; and Lamotrek, *Magarigar*, *id*.<sup>4</sup> *Moul*. cf. Mortlocks, *Moel* (Lyra); Lamotrek, *Meal* (α Lyræ).<sup>5</sup> *Sarabul*. cf. Mortlocks, *Soropuel* (Corvi); Lamotrek, *Sor-a-bol*; Ponape, *Choro-puel*.<sup>6</sup> *Thamur*. cf. Mortlocks, *Tumur* (Scorpio); Lamotrek, *Tumur* (Antares).<sup>7</sup> *Tholon* = facing; opposite.

## LAMOTREK MEASURES.

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<i>Gat</i> ; <i>Si-gat</i> .. ..	A finger's length, i.e., 3 inches.
<i>Rua-gat</i> .. ..	Two .. 6 inches.
<i>Sili-gat</i> .. ..	Three .. 9 inches.
<i>Fā-gat</i> .. ..	Four .. 12 inches, and so on.
<i>Si-ang</i> ; <i>Ang</i> .. ..	One span.
<i>Ru-ang</i> .. ..	Two spans.
<i>Sili-ang</i> .. ..	Three spans, and so on.
<i>Rolibos</i> .. ..	A half-cubit.
<i>Gopa</i> .. ..	A cubit.
<i>Si-pak</i> .. ..	Distance from tip of finger to centre of chest.
<i>Si-ngaf</i> .. ..	One fathom.
<i>Si-gip</i> .. ..	One foot ; literally, footprint.

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## LAMOTREK GODS.

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<i>Aliu-Lap</i> .. ..	The Creator or Supreme Being.
<i>Luk-e-lang</i> ; <i>Olevat</i> .. ..	His sons—presiding over the work of carpenters and boat-builders.
<i>Semili-goror</i> .. ..	The wife of Aliu-Lap.
<i>Selang</i> .. ..	Her brother.
<i>Saulal</i> .. ..	The Prince of Evil.
<i>Alis-i-tet</i> , also called .. ..	The Lamotrek Neptune and God of Fishes,
<i>Toutop</i> .. ..	called in Satarval <i>Aliu-sat</i> or <i>Pon-norol</i> .

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## LAMOTREK.

## DAYS OF THE MOONS AGE.

## CRESCENT MOON.

1 <i>Sigauru</i> .	8 <i>Emital</i> .
2 <i>Elling</i> . (Root, <i>Ling</i> , to shine).	9 <i>Epei</i> . (When at sundown the moon is canted over a little to westward.)
3 <i>Mes-elling</i> .	
4 <i>Mis-al</i> .	
5 <i>Mesa-fois</i> .	10 <i>Rua-bong</i> . (The joining together ( <i>Rua</i> ) of the nights.
6 <i>Meso-ual</i> .	
7 <i>Messe-tiu</i> .	

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## FULL MOON.

11 <i>Yarabuki</i> .	16 <i>Lotiu</i> .
12 <i>Olo-boa</i> . (Root. <i>Olol</i> , round).	17 <i>Kili</i> .
13 <i>Olo-mai</i> . .. ..	18 <i>Kalawalo</i> .
14 <i>Mares</i> (=Ripe ; developed).	19 <i>Saopas</i> .
15 <i>Ur</i> . (Sun and moon together of sea in the evening).	20 <i>Evelak</i> .

21 <i>Kochalak.</i>	26 <i>Romuli-fan.</i>
22 <i>Karotali-evelak.</i>	27 <i>Arafoi.</i>
23 <i>Saopas-maimor.</i>	28 <i>Eoi.</i>
24 <i>Kili.</i>	29 <i>Effeng.</i>
25 <i>Omolo.</i>	30 <i>Eráf.</i>

## MORTLOCK ISLANDS.

[From 'Die Benohner der Mortlock Inseln,' by J. S. Kubary; published in Hamburg by the Geographical Society in 1878-79.]

### DAYS OF THE MOONS AGE.

1 <i>Sikauru.</i>	16 <i>Natiu; Netiu.</i>
2 <i>Allang; Elleng.</i>	17 <i>Kinnei.</i>
3 <i>Mes-allang.</i>	18 <i>Ummala.</i>
4 <i>Mes-oan.</i>	19 <i>Sápas.</i>
5 <i>Mes-e-fiu.</i>	20 <i>Affanak; Effanak.</i>
6 <i>Mes-e-ual.</i>	21 <i>Osselang.</i>
7 <i>Mes-e-tou.</i>	22 <i>Affanak.</i>
8 <i>Ruapong.</i>	23 <i>Sapas.</i>
9 <i>Apei.</i>	24 <i>Ummala.</i>
10 <i>Emátal.</i>	25 <i>Ara.</i>
11 <i>Aro-puki.</i>	26 <i>Roman-fel.</i>
12 <i>Olo-pue.</i>	27 <i>Aro-fiu.</i>
13 <i>Olo-mau.</i>	28 <i>Eñ.</i>
14 <i>Ammas; Emmas.</i>	29 <i>Affen.</i>
15 <i>Aur; Eur.</i>	30 <i>Ene.</i>

## MORTLOCK MONTHS.

### NAMED AFTER CERTAIN STARS.

1 <i>Yis (Leo).</i>	8 <i>La (Pegasus).</i>
2 <i>Soropuel (Corvi).</i>	9 <i>Ku (Aries).</i>
3 <i>Aramoi (Areturus).</i>	10 <i>Mariker (Pleiades).</i>
4 <i>Tumur (Scorpion).</i>	11 * <i>Ún-allual; elluel (Aldebaran and Orion).</i>
5 <i>Mei-sik (νξο Hercules).</i>	12 <i>Man (Sirius, or the Dog-star).</i>
6 <i>Mei-lap (Aquila).</i>	
7 <i>Sota (Equuleus).</i>	

\* *Un-elluel (Orion)*=the bunch of three. cf. Maori, *Tautoru*; Mangarevan, *Toutoru. id.*

## MORTLOCK GODS.

<i>Rasau</i> .. .. .	.. God of war.
<i>Sapínfa; Sau-piong; Ulu-puau; Terie-lap; Piol.</i> ..	.. Tribal gods.

## YAP.

## DAYS OF THE MOON'S AGE.

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The Yap month has 30 days.

PUL=NEW MOON.

- |   |                           |
|---|---------------------------|
| 1 <i>Bungól.</i>                        | 6 <i>Nel-e-pul.</i>       |
| 2 <i>Nga-ru-e-pul.</i>                  | 7 <i>Medilib-e-pul.</i>   |
| 3 <i>Nga-thalib ; deleb-e-pul.</i>      | 8 <i>Meruk-e-pul.</i>     |
| 4 <i>Nga-aningek-e-pul.</i>             | 9 <i>Mereb-e-pul.</i>     |
| 5 <i>Nga-lal-e-pul.</i>                 | 10 <i>Aregak-e-pul.</i>   |
| 11 <i>Kaipir-e-pul-na-tha-kan-adai.</i> | 13 <i>O-thalib-e-pul.</i> |
| 12 <i>Nga-logoru-e-pul.</i>             |                           |

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BOTRAU=FULL MOON.

- |                            |                             |
|----------------------------|-----------------------------|
| 14 <i>Erebeb-a-botrau.</i> | 19 <i>Medilib-a-botrau.</i> |
| 15 <i>Thalib-a-botrau.</i> | 20 <i>Meruk-a-botrau.</i>   |
| 16 <i>Aningek-botrau.</i>  | 21 <i>Mereb-a-botrau.</i>   |
| 17 <i>Lal-a-botrau.</i>    | 22 <i>Aregak-a-botrau.</i>  |
| 18 <i>Nel-a-botrau.</i>    |                             |

- 
- |   |                         |
|---|-------------------------|
| 23 <i>Kaipir-e-lumor-ko-pul.</i> <i>Lumor =</i> | 26 <i>Nga-aningek.</i>  |
| <i>darkness. Cf. Pampanga, lum-</i>             | 27 <i>Nga-lal.</i>      |
| <i>lum, lumdum, id. Ponape,</i>                 | 28 <i>Nga-nel.</i>      |
| <i>lumor, the sickness of a chief.</i>          | 29 <i>Nga-medilib.</i>  |
| 24 <i>Nga-ru-e-lumor-ko-pul.</i>                | 30 <i>Ka-mai-e-pul.</i> |
| 25 <i>Nga-dalib.</i>                            |                         |

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NAMES OF MONTHS IN YAP YEAR.

- 
- |                    |                    |                  |
|--------------------|--------------------|------------------|
| 1 <i>Maragil.</i>  | 5 <i>Tobil.</i>    | 9 <i>Ambin.</i>  |
| 2 <i>Paga-ath.</i> | 6 <i>Dunom.</i>    | 10 <i>Yitch.</i> |
| 3 <i>Sagu.</i>     | 7 <i>Muthaek.</i>  | 11 <i>Puloi.</i> |
| 4 <i>Olo.</i>      | 8 <i>Ya-olang.</i> | 12 <i>Tchef.</i> |





## NOTES ON THE KABADI DIALECT OF NEW GUINEA.

BY PASTOR TIMOTEO, FIFTEEN YEARS NATIVE TEACHER IN KABADI  
DISTRICT OF BRITISH NEW GUINEA.

*Translated from the Samoan of Timoteo and Edited by the REV. J. E.  
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§1. **T**HE Kabadi language requires only the following letters—  
*a, e, i, o, u, b, d, k, m, n, p, r, s, t, v.* [Timoteo also appears to recognize a sound like the Samoan ‘break’—a sound between *h* and *k*—which represents the *k* of other Polynesian dialects. He writes this sound as in Samoan, by an inverted comma.] The *f*, *ng*, and *h* of eastern Polynesian dialects are not needed. The language differs from the Motu language in vocabulary, and also in grammar. No dual forms occur in the Kabadi speech.

The grammar of the language will be best understood by taking as a foundation fact the following seven sounds or voices, viz., *a, e, i, o, u, ka, ke*: and by commencing our study with the pronouns in which these sounds occur.

### §2. TABLE OF THE PRONOUNS.

Leading Root Form.	English Equivalent.	SAMOAN.	MOTUAN.	1	2	3	4	5	6	7
1st P. sing.	I	‘O, a’u	Lau	NANA	A	VA	E’U	A’U	U	AMA
3rd. P. sing.	He, &c.	‘O ia	Ia	IANA	E	VE	ENA	ANA	A	EMA
1st P. pl. excl.	We	Matou	Āi	NAIDA	I	VI	EMAI	AMAI	MAI	IMA
2nd P. sing.	Thou	‘Oe	Oi	ONINA	O	VO	EMU	AMU	O*	OMA
2nd P. pl.	You	‘Outou	Umui	UIDA	U	VU	EMUI	AMUI	MUI	UMA
1st P. pl. incl.	We	Tatou	Ita	ISADA	KA	ISA	EKA	AKA	KA	KAMA
3rd P. pl.	They	Latou	Idia	LADA	KE	EDA	EDA	ADA	DA	KEMA

\* Also MU in composition.

[Timoteo has also written a Motu Grammar. In that he has preserved the usual and logical order of the pronouns. Here he prefers the order of the vowel sounds, and I have not altered the arrangement.]

§8. *Notes on the Table of Pronouns.*—(1) The suffix *-na* is a sign of the singular number; the suffix *-da* is a sign of the plural in the declension of nouns and pronouns.

(2) Columns 1 and 6 of the Table give respectively the Nom. and Acc. cases of the pronouns, thus:—

#### PERSONAL PRONOUNS.

	1st Pers.	2nd Pers.	3rd Pers.		1st Pers.	2nd Pers.	3rd Pers.
Nom. sing.	NANA	ONINA	IANA	Acc. sing.	U	O	A
Nom. pl. excl.	NAIDA	UIDA	IADA	Acc. pl. excl.	MAI	MUI	DA
Nom. pl. incl.	ISADA	..	..	Acc. pl. incl.	KA	..	..

(3) Columns 4 and 5 of the Table are adjectival pronouns. The form in *e* is applied to a man's possessions; the form in *a* is limited to food and drink.\*

#### EXAMPLES:

<i>E'u rumana</i> , my house.	<i>A'u kebana</i> , my food.
<i>Ena robana</i> , his plantation.	<i>Ana veida</i> , his (pl.) drinking water.
<i>Emai niuna</i> , our ( <i>Matou</i> ) cocoanut.	<i>Amai rireda</i> , our taros ( <i>O a matou talo</i> ).
<i>Emu vanuana</i> , thy village.	<i>Amu rirena</i> , your taro(s).
<i>Emui boromana</i> , your (pl.) pig.	<i>Amui bureda</i> , your yams.
<i>Eka kanona</i> , our ( <i>tatou</i> ) land.	<i>Aka kebada</i> , our food (literally, our things to eat).
<i>Eda oviana</i> , their chief,	<i>Ada niuda</i> , our cocoanuts.

(4) Column 1 of the Table, as stated above, gives us the Nom. case, Present tense; Column 2 of the Table, Nom. case, Past tense; Column 3, Nom. case, Future tense.

[Timoteo compares these with their Samoan equivalents to shew that they represent the pronoun together with the verbal particles *na(sa)* or *a*.]

#### PRONOUNS, NOMINATIVE CASE, AS USED RESPECTIVELY WITH THE PRESENT, PAST OR FUTURE TENSES OF THE VERB.

Sing. No.	Present	Past.	Future.	Pl. No.	Present.	Past.	Future.
1st Pers.	NANA	A	VA	1st Pers.	{ NAIDA ISADA	I KA	VI ISA }
2nd Pers.	ONINA	O	VO	2nd Pers.	UIDA	U	VU
3rd Pers.	IANA	E	VE	3rd Pers.	IADA	KE	EDA

\* The same rule applies to the Motu dialect. See also Pratt's Grammar of Samoan, 1893 ed., pp. 5 and 6.

(5) Column 7 of the Table is simply Column 2 with the Precative suffix *ma* (= *ia* of Samoan) in sentences implying command, instruction, exhortation and entreaty, as: *ama* (Samoan, *Ia ou*), let me —; *ema*, let me (? him); *oma*, do thou, &c.

EXAMPLES:

*Ama kana*, let me go. *Ema mataina*, let him bring.  
*Ima vasiaina*, let us take. *Oma vasi'u*, do thou help me.  
*Uma ono ovinai*, do ye pay good heed. *Kama abiveni*, let us obey.  
*Kema mia ovinai*, let them dwell in peace (*Ia latou nofo lelei* (Samoan)).\*

(6) It will be observed that the suffix *ma* is used with the pronoun which is used in past time sentences, viz.: *ama*, *ona*, *ema*, *ima*, *kama*, *uma*, *kema*; and this has an effective force in conditional sentences, as may be seen in the two examples here given:—†

1. *Ravina*<sup>1</sup> *ama*<sup>2</sup> *mai*<sup>3</sup>, *i'avaruna*<sup>4</sup> *ama*<sup>5</sup> *kana*<sup>6</sup> = If I HAD<sup>2</sup> come<sup>3</sup> yesterday<sup>1</sup>, I SHOULD HAVE<sup>5</sup> gone<sup>6</sup> to-day<sup>4</sup>.
2. *I'avaruna*<sup>1</sup> *ema*<sup>2</sup> *mai*<sup>3</sup>, *marana*<sup>4</sup> *ema*<sup>5</sup> *kana*<sup>6</sup> = If HE HAD<sup>2</sup> come<sup>3</sup> to-day<sup>1</sup>, HE WOULD HAVE<sup>5</sup> gone<sup>6</sup> to-morrow<sup>4</sup>.

(7) The pronoun (past time) with the suffix *ma* is also used in sentences containing the word *be*, until, implying some condition or contingency, thus:—

*Ama vasi be*, until I go. *Ema vasi be*, until he go.  
*Ima vavaia be*, until we (*matou*) do. *Oma vanua be*, until thou readest (or, do thou read).‡  
*Uma kana be*, until you (pl.) go.  
*Kama vaidori be*, until we consult together. *Kema rari be*, until they sing (or, let them sing).

(8) The precative suffix *ma* and the pronoun (Past) with which it is united may be used in precative and conditional sentences with the Present nominative of the pronoun (or noun), and that noun or pronoun would be placed first in the sentence, as:—

*Nana*<sup>1</sup> *ama*<sup>2</sup> *kana*<sup>3</sup> *be* = Until<sup>2</sup> I<sup>1</sup> go<sup>3</sup> (or, let me go).  
*Titona*<sup>1</sup> *ema*<sup>2</sup> *mai*<sup>3</sup> *veni'u*<sup>4</sup> = Let<sup>2</sup> Tito<sup>1</sup> come<sup>3</sup> to me<sup>4</sup>.  
*Naida*<sup>1</sup> *ima*<sup>2</sup> *isania*<sup>3</sup> = Let<sup>2</sup> us<sup>1</sup> know<sup>3</sup> him<sup>4</sup>.  
*Onina*<sup>1</sup> *ama*<sup>2</sup> *rasimai*<sup>3</sup> = Do<sup>2</sup> thou<sup>1</sup> remember<sup>3</sup> us<sup>4</sup>.  
*Vaida*<sup>1</sup> *uma*<sup>2</sup> *urainida*<sup>4</sup> 'er<sup>5</sup> = Do<sup>2</sup> ye<sup>2</sup> again<sup>5</sup> send<sup>4</sup> some<sup>1</sup> (people).

[The adj. pron. *vaida* comes first in the sentence, and therefore the *u* of *uma* is sufficient. But if the Nom. present of the pronoun had

\* For the meaning of *ovinei*, see § on its distinction from the word *nonoa*.

† The small numerals here and elsewhere indicate the corresponding words in each sentence—the Kabadi and the English.

‡ cf. The Samoan *se'i 'e faitau* = be pleased to read, or until thou readest; *se'ia mau le tailo*, let that remain a doubtful point.



been used first in the sentence the repetition would still be necessary, as in *onina oma*. Note also the Acc. case in composition with the verb in *veniu, isania, rasimai*.]

OTHER EXAMPLES ARE :

*Reverevana<sub>1</sub> ama<sup>23</sup> rerena<sup>4</sup> be* = Let<sup>8</sup> me<sup>3</sup> (first) write<sup>1</sup> the letter<sup>1</sup>.

*Iana<sup>1</sup> marana<sup>2</sup> ema<sup>8</sup> mai<sup>4</sup>* = Let<sup>8</sup> him<sup>1</sup> come<sup>4</sup> to-morrow<sup>2</sup>.

*Raviravina<sup>1</sup> ima<sup>2</sup> vasi<sup>8</sup> be* = Let us<sup>2</sup> (*matou*) go<sup>8</sup> in the evening<sup>1</sup>.

*Onina<sup>1</sup> i'avaruna<sup>2</sup> oma<sup>8</sup> vaidori<sup>4</sup>* = Choose<sup>4</sup> thou<sup>1</sup> this<sup>2</sup> day.

*Uida<sup>1</sup> maranina<sup>2</sup> uma<sup>8</sup> mai<sup>4</sup>* = Do<sup>8</sup> you<sup>1</sup> come<sup>4</sup> two days<sup>2</sup> hence.

*I'avaruna<sup>1</sup> boromana<sup>2</sup> kama<sup>8</sup> 'akunia<sup>4</sup>* = Let us<sup>2</sup> kill<sup>4</sup> the pig<sup>2</sup> to-day<sup>1</sup>.

*Iada<sup>1</sup> marana<sup>2</sup> kema<sup>8</sup> unia<sup>4</sup>* = Let<sup>8</sup> them<sup>1</sup> eat<sup>4</sup> (of it) to-morrow<sup>2</sup>.

(9) We have seen that the pronouns *a, e, i, o, u, ka, ke*, indicate past time in the sentences where they occur, and that this usage is modified by the precativ *ma*. Similarly the pronouns with the prefix *v*, as *va, ve, vi, vo, vu, isa, eda* signify future time—the prefix *v* appearing to take the place of the verbal tense particles of Polynesian dialects. In reference, however, to the past tense of the verb, we are not wholly dependent on the pronoun to determine that. As in nouns and pronouns the suffix *-na* shows the word to be of the singular number, as *āuna*, a tree; *kauna*, a man; and the suffix *-da* shows the word to be plural, as *āuda*, trees; *kauda*, men; so the past tense of the verb is known by the suffix *va*, attached to the verb, as :

*A maiva*, I have come.

*E kanava*, he has gone.

*I 'enova*, we were asleep.

*O vasiva*, thou hast gone.

*U rariva*, you did sing.

*Ka baurava*, we worked.

*Ke buruava*, they fished.

*A baova*, I was sick.

*E onova*, he understood.

*I miuva*, we remained.

*O enodova*, thou didst lie down.

*U rebava*, you lied.

*Ka isanava*, we knew.

*Ke<sup>1</sup> kana<sup>2</sup> kauva<sup>8</sup>*, they<sup>1</sup> went<sup>2</sup> away<sup>8</sup>.

§4. THE VERB IN COMPOSITION WITH THE PRONOUN.

(1) In the following examples the verbs in composition with the pronouns are *isana* (Samoan, *īloa*) know; *rebareba*, in its contracted form, *rebana*, to lie (speak falsely). In composition the final vowel *a* of the verb is changed into *i*, and the pronoun of column 6 (*vide* Table of Pronouns) is joined to the verb, and the suffix *va* is then added.\*

[The form of the pronoun used in composition with the verb is the Accusative case, and the reason for that appears as we analyse the sentences given by Timoteo. The word *māekana* in sentences 1 and 2 is translated by Timoteo by the Samoan intensive *lava*.]

\* The suffix *va* is only used in sentences in the Past tense.

1. *A<sup>1</sup> isani'ova<sup>2 3</sup> māekana<sup>4</sup>* = Indeed<sup>4</sup> I<sup>1</sup> knew<sup>2</sup> thee<sup>3</sup>. \*
2. *E<sup>1</sup> isani'uva<sup>2 3</sup> māekana<sup>4</sup>* = Indeed<sup>4</sup> he<sup>1</sup> knew<sup>2</sup> me<sup>3</sup>.
3. *Ravina<sup>1</sup> i<sup>2</sup> isani'ava<sup>3 4</sup>* = We<sup>2</sup> knew<sup>3</sup> (or, recognised) him<sup>4</sup> yesterday<sup>1</sup>.
4. *Akokavai<sup>1</sup> o isanimaiva<sup>2</sup>* ? = When<sup>1</sup> didst thou see us ?
5. *Aenai<sup>1</sup> u isanidava<sup>2</sup>* ? = Where<sup>1</sup> did you see them ?
6. *Araninai ka isani'ava* = We (*tatou*) saw him two days ago.
7. *Kāi<sup>1</sup>, kāi<sup>2</sup> ke isanikava<sup>3</sup>* ? = Who<sup>1</sup>, and who<sup>2</sup> were they who saw us ?
8. *Nana<sup>1</sup> a<sup>2</sup> rebani'uva<sup>3 4</sup>* = It was<sup>1</sup> I, I<sup>2</sup> who deceived<sup>3</sup> him<sup>4</sup>.
9. *Iana e rebani'uva* = It was he, he who lied to me.
10. *Naida i rebaniova* = We, we deceived thee.
11. *Onina o rebanimuiva* = Thou, thou didst lie to us.
12. *Uida u rebanidava* = You, you deceived them.
13. *Isada ka rebaniava* = We, we deceived them.
14. *Iada ke rebanikava* = They, they deceived us.
15. *Kāi e rebanimuiva<sup>2</sup>* ? = Who is he (that) deceived you ?

(2) In the following examples the verb *boeboe*, to call, is shortened in composition to *boena*, which, in accordance with the rule, is changed to *boeni*. The verb *veni*, to give, to take, to bring, applied either to material things, or to words and opinions, undergoes no change in composition. The verb *vāmanu*, to command, also remains unchanged in composition.

1. *A boeni'ova* = (Samoan : *Sa ou valaau ia te oe*) I called thee.
2. *E boeni'uva* = He called me.
3. *I boenimuiva* = We called you.
4. *O boenimaiva* = Thou didst call us.
5. *U boeni'ava* = You called him.
6. *Ka boenidava* = We called them.
7. *Ke boenikava* = They called us.
8. *Ravina a veni'ova* = I took (it) to you yesterday.
9. *Akokāvai<sup>1</sup> e<sup>2</sup> veni'uva<sup>3 4</sup>* ? = When<sup>1</sup> did he<sup>2</sup> bring<sup>3</sup> (it) to me<sup>4</sup> ?
10. *Vabukanai i venimuiva* = We took it to you last night.
11. *Revarevana o venimaiva* = Thou didst bring the letter (*tusi*) to us.
12. *Kabakabana u venidava* = You gave to them this morning.
13. *Araninai ka vāmanuava* = We ordered (commanded) him two nights ago (or, days ago).
14. *Akokavai ke vāmanu'ova* ? = When did they command thee ?
15. *Nana ravina a vāmanumuiva* = I, I ordered you yesterday.
16. *Paulona e vāmanu'uva* = Paulo, he commanded me.

##### §5. THE ADJECTIVAL PRONOUN IN COMPOSITION WITH THE NOUN QUALIFIED BY IT.

In the following examples the nouns *ana*, father; *aida*, mother; and *isore*, parent; have the adjectival pronoun *a'u* or *e'u* joined to the noun together with the suffix *na*, denoting the singular number, or the

[\**Isani'ova* = verb *isani*, pron. Acc. c. 'o (thee), and the past tense suffix *va*.]

suffix *da*, denoting the plural numbers, as: *aua-a'u-na* shortened to *aua-'u-na*; *isore-e'u-da* shortened to *isore-'u-da*.

1. *Aua'una*<sup>1 2</sup> *i'aena*<sup>3</sup> = This<sup>3</sup> (is) my<sup>2</sup> father<sup>1</sup>.
2. *Auanana aenana* = That (is) his father.
3. *Auamaina aenaiva* ? = Where (is) our father ?
4. *Auamuna bae* ? = Where (is) your father ?
5. *Auamvina aenana* = Your father (is) yonder.
6. *Auakana kaakaanai* = Our Father (is) in heaven.
7. *Auidana arunai* = (Samoan: *O loo i luga lo latou Tamā*) Their Father (is) above.
8. *Aida'una bae* ? = Where is my mother ?
9. *Aidanana*<sup>1 2</sup> *e<sup>3</sup> kanava<sup>4</sup> aena<sup>5</sup>* ? = Where<sup>5</sup> has<sup>3</sup> his<sup>2</sup> mother<sup>1</sup> gone<sup>4</sup> to ?
10. *Aidamaina*<sup>1 2</sup> *e<sup>3</sup> iraava<sup>4</sup>* = (Samoan: *O loo<sup>3</sup> malosi<sup>4</sup> lo matou<sup>2</sup> tinā*) Our mother is strong.
11. *Aidamuna e boeni'ova* = Your mother called you.
12. *Aidumuina e būurava* = (Samoan: *Sa galue lo outou tinā*) Your (pl.) mother worked.
13. *Aidakana e ravukaiva* = Our mother is lazy.
14. *Aidadana iinananai* = Their mother is here (Samoan: *O loo iinei lo latou tinā*).
15. *Isorenada ke vasiva* = His parents have gone.
16. *Isoremuda*<sup>1 2</sup> *ke<sup>3</sup> mauriva<sup>4</sup>* = Thy<sup>2</sup> parents<sup>1</sup> are<sup>3</sup> living<sup>4</sup>.
17. *Isore'uda ke kēn 'ai'aiva* = (Samoan: *Ua leva ona oti o o'u mātua*) My parents have been long dead.
18. *I-oremaida* Samoanai = (Samoan: *O loo i Samoa o matou mātua*) Our parents are in Samoa.

[A comparison of the foregoing examples will shew that the adjectival pronoun in composition is the same as the adjectival pronoun detached, as given in columns 4 and 5 of the Table, *i.e.*, that the final vowel is elided in composition *cf.* *aua-una* and *isoremuda*.

Timoteo has in these examples given as a useful aid to the verbal particles of other dialects. The pronouns of column 2 of the Table fulfil in all respects the function of verbal particles. Compare, for example, the use of the pronoun 3rd pers. sing. after the noun with the verbal particles in the Samoan sentences.]

The noun *naku*, offspring, child (son or daughter), with the adjectival pronoun, as *naku'una*, my son (or, daughter); *nakunana*, his son (or, daughter); *nakumaida*, our children; *nakumuda*, thy children; *nakumuida*, your children; *nakukada*, our children; *nakudada*, their children.

#### VOCABULARY.

*Nonoa*, good, blessed.

*Kakā*, bad.

*Aunumoa*, to love, to be kind to.

*Vavaikakā*, bad conduct, sin, unkindness.

EXAMPLES :

1. *Nakuuda*<sup>1 2</sup> *a*<sup>3</sup> *aunonoa*<sup>4</sup> *venidava*<sup>5</sup> = (Samoan) *Ua ou<sup>3</sup> alofa<sup>4</sup> atu<sup>5</sup> i la'u<sup>2</sup> fanau<sup>1</sup>* = I love my children.

2. *Nakunada ke nonoava* = (Samoan) *Ua manuia lana fanau* = His children are blessed.

3. *Nakumaida ke vavaikakāva* = (Samoan) *Ua amioleaga a matou fanau* = Our children are bad in conduct.

4. *Nakumuda ke vavainonoava* = Thy children are good in conduct.

5. *Nakumuida*<sup>1 2</sup> *da*<sup>3</sup> *u*<sup>4</sup> *vaisadava*<sup>5</sup> = You<sup>4</sup> do<sup>3</sup> not teach<sup>5</sup> your<sup>2</sup> children<sup>1</sup>. [Probably the English of this sentence should be, 'Your children have not yet been taught by you.']

6. *Nakukada da ke nonoava* = Our children are not good.

7. *Nakudada da ke isaakuva* = Their children are not wise (clever).

8. *Nakukaka ke booboova* = Our children are stupid (Samoan : *valelea*).

9. *Nakukada*<sup>1 2</sup> *ke*<sup>3</sup> *isaaku*<sup>4</sup> *e*<sup>5</sup> *ve'o*<sup>6</sup> = (Samoan) *Ua<sup>3</sup> popoto<sup>4</sup> ea a litou<sup>2</sup> fanau<sup>1</sup>, pe<sup>5</sup> leai<sup>6</sup>?* = Are their children clever, or not?

10. *Nana a aunonoa venimuiva* = (Samoan) *O a'u, na ou alofa atu ia te outou* = I, I loved you.

[Sentences 1 to 10 give us *veni* as a directive word, like *mai* and *atu* in Samoan, Here *veni* = *atu*.]

§6. USE OF NEGATIVE AND PROHIBITIVE PARTICLES.

(a) The negative particle *da*, in the sentences where the past tense is used, is equivalent to the Samoan *le*, *le'i* = not, not yet.

The following illustrative examples of this usage contain the verbs *kāura*, to seek; and *kavaria*, to obtain, to find. [In composition with the pronoun, as before stated, the final *a* is changed into *i*, unless as in *kavaria*; dropping the final *u* is all that is necessary.]

1. *Da*<sup>1</sup> *a*<sup>2</sup> *kavariova*<sup>3 4</sup> (Kabadian) = *Sa ou<sup>2</sup> le<sup>1</sup> maua<sup>3</sup> oe<sup>4</sup>* (Samoan) = I<sup>3</sup> did<sup>2</sup> not<sup>1</sup> find<sup>3</sup> you<sup>4</sup>.

2. *Da*<sup>1</sup> *e*<sup>2</sup> *kuvari'uva* = *Sa na<sup>2</sup> le<sup>1</sup> maua<sup>3</sup> a'u<sup>4</sup>* = He did<sup>2</sup> not<sup>1</sup> find<sup>3</sup> me<sup>4</sup>.

3. *Da i kāuriava* = *Matou te lei sailia o ia* = We did not seek him.

4. *Da o kaurimaiva* = *E te lei sailia i matou* = Thou didst not seek us.

5. *Da u kavaridava* = *Tou te lei maua i latou* = You did not find them.

(b) *Da* in the future tense of the verb to which it applies is equivalent to a prohibition (Samoan, *'ua*); and it is followed by the precative pronoun, *ema*, *oma*, *umu*, etc. (vide Column 7 of Table, and Note 5, §3.)

EXAMPLES :

1. *Da*<sup>1</sup> *ema*<sup>2 3</sup> *vavaia*<sup>4</sup> (Kabadian) = *la<sup>3</sup> 'aua<sup>1</sup> na<sup>2</sup> te faia<sup>4</sup>* (Samoan) = Let<sup>3</sup> him<sup>2</sup> not<sup>1</sup> do<sup>4</sup> it.

2. *Da*<sup>1</sup> *oma*<sup>2 3</sup> *kana*<sup>4</sup> *'erō*<sup>5</sup> = *Ia<sup>3</sup> 'aua<sup>1</sup> e<sup>2</sup> te toe<sup>5</sup> alu<sup>4</sup>* = Do<sup>1</sup> not<sup>2</sup> thou<sup>3</sup> come<sup>4</sup> again<sup>5</sup>.

3. *Da*<sup>1</sup> *uma*<sup>2 3</sup> *boeni'u*<sup>4 5</sup> *'erō*<sup>6</sup> = *Ia<sup>3</sup> 'aua<sup>1</sup> tou<sup>2</sup> te toe<sup>6</sup> valaau<sup>4</sup> ia te<sup>5</sup> a'u* = Don't<sup>1 3</sup> you<sup>2</sup> call<sup>4</sup> again<sup>5</sup> to me<sup>6</sup>.

(c) The negative *ve'o* (Samoan, *leai*) is used with the precative pronoun, as *emu ve'o* = *ia leai* (Samoan).

1. *Vaiona<sup>1</sup> ema<sup>8</sup> ve'o<sup>2</sup> = Ia lei se taua = Let<sup>8</sup> there be no<sup>2</sup> war<sup>1</sup>.*

*Ve'o* is also used with the pronoun of the past tense *e*, as *e ve'ova = ua uma* (Sam.) = it is finished—implying, of course, prohibition. A more emphatic prohibition is obtained by using the negative *noku*, as *e nokuvu*, (Samoan: *ua umu, ua soia*) = it is finished, that suffices.

2. *Vaioda<sup>1</sup> kema<sup>2</sup> noku<sup>3</sup> = (Samoan) Ia<sup>2</sup> soia<sup>8</sup> o taua<sup>1</sup> = Let the wars<sup>1</sup> cease<sup>8</sup>.*

(d) Other examples illustrating the use of the negatives *da*, *ve'o*, and *noku*:

1. *Da ka abinokuva = (Samoan) Tatou te lei faaumaina = We had not finished.*
2. *Da ke kaurikava = Latou te lei sailia i tatou = They did not seek us.*
3. *Ravina da a isani'ova = Ou te lei iloa oe ananafi = I did not know (see) you yesterday.*
4. *Ravina da e isaniuva = Na te lei iloa au ananafi = He did not see me yesterday.*
5. *Aranina da i isaniava = We did not see him two days ago.*
6. *Kabakabana da o maiva = You did not come this morning.*
7. *Iavaruna<sup>1</sup> da<sup>2</sup> u<sup>8</sup> buruava<sup>4</sup> = You<sup>8</sup> did not<sup>2</sup> fish<sup>4</sup> to-day<sup>1</sup> (You have not yet fished to-day).*
8. *Akokekena da ka anianiva = Tatou te lei aai i le aoauli = We did not eat in the forenoon.*
9. *Kebada<sup>1</sup> da<sup>2</sup> ke<sup>8</sup> nakunava<sup>4</sup> = They<sup>8</sup> have not<sup>2</sup> cooked<sup>4</sup> (boiled) any food<sup>1</sup>.*
10. *Da ke urainimaiva = They did not send us. (v. uraina = send).*
11. *Vaida<sup>1</sup> da<sup>2</sup> kema<sup>8</sup> arāūboo<sup>4</sup> vaise<sup>6</sup> = Let<sup>8</sup> not<sup>2</sup> some<sup>1</sup> still<sup>6</sup> (continue to) contend<sup>4</sup> without<sup>5</sup> cause.*
12. *Uida<sup>1</sup> da<sup>2</sup> uma<sup>8</sup> vānuunuumui<sup>4</sup> = [(Literally) Do not<sup>2</sup> you<sup>8</sup> cause<sup>4</sup> distress to yourselves<sup>5</sup> by yourselves<sup>1</sup>.] Do not distress yourselves.*
13. *Vaida<sup>1</sup> da<sup>2</sup> kemu<sup>8</sup> mekāu<sup>4</sup> karāu<sup>5</sup> = Let<sup>2</sup> not any be<sup>1</sup> needlessly<sup>5</sup> afraid<sup>4</sup>.*
14. *Uida<sup>1</sup> da<sup>2</sup> uma<sup>8</sup> nuabakava<sup>4</sup> = Do not<sup>2</sup> ye<sup>1</sup> be troubled<sup>4</sup> in mind.*

## §7. ADVERBIALS AND PREPOSITIONS.

[I give here a class of words in the Kabadi language which Timoteo has placed together, being apparently unable to distinguish their special and distinctive function in the sentence. With regard to many of these expressions he remarks that there is nothing with which they compare as to meaning in the Samoan language, and he renders them by phrases which I translate as literally as possible in English.]

<i>Vāka</i> = very (Samoan: <i>matuā</i> )	<i>Dōkadōka</i> = very (Samoan: <i>matuā</i> )
<i>Vere</i> = exceedingly (Samoan: <i>sili</i> )	<i>Bāka</i> = greatly (Samoan: <i>telu</i> )
<i>Māekekena</i> = (intensive adverb)	<i>Rēava</i> = fixedly (Samoan: <i>tumau</i> )
<i>Vaise</i> = still (Samoan: <i>pea</i> )	<i>Oāna</i> = (relative, signifying cause, or
<i>Kāva</i> = Why? What? (Samoan: <i>Se ā?</i>	origin, or relation)
<i>O le ā?</i> )	

*Akona* = day (literally, sun), and *kāva* = what? make up the word *akokāvai?* = when? (past or future).



## THE FIRST INHABITANTS OF THE ELLICE GROUP.

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By S. PERCY SMITH.

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THIS Group of Islands is situated between Lat.  $6^{\circ}30'$  and  $9^{\circ}30'$  south, and between  $176^{\circ}$  and  $179^{\circ}30'$  west Long., or in other words, some 650 miles north-west of Samoa.

That the Islands were colonised from Samoa, the following notes given to Mr. W. Churchill and myself in October, 1897, at Apia, Samoa, by Sapōlu, will prove.

Sapōlu was sent by the London Mission Society to the Ellice Islands in 1870 in order to introduce the Gospel there. On his arrival at Nanomea, the most northerly of the group, he was much struck with the similarity of the language to his own. Their manners and customs were also very like the Samoans. So soon as Sapōlu had acquired a command of the language, he made inquiries as to their origin, when they told him that according to their traditions they came originally from Samoa. In the times of Malietoa-La'ūli (? La'auli), a division arose between his sons, of whom there were four—La'a, Folasa, Atoa and Fua-i-Upōlu—when the two first-named decided to leave their home in Samoa and search for some new country in which to settle. They gathered together their immediate adherents and sailed away north in two *alia* or double canoes, not knowing where they were going, or what land they should fetch; but they finally reached Vaitupu Island in the Ellice Group. Here they lived for some time, and then the two brothers quarrelled. In consequence of this, Folassa decided to search for some other resting place, and started away in his *alia* for the north. He discovered Funafuti (which is S.S.W. of Vaitupu) and other islands, and finally settled down at Nanomea, the most northerly of the group. Sapōlu referred to the direction in which Folasa steered as *lalo*, north, and gave to Nanomea another name—Lalomea—in addition to that it is ordinarily known by.

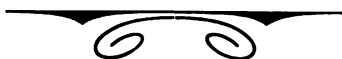
There were no inhabitants on these islands when Folasa discovered them, nor cocoa-nuts, but they took some of the latter with them and planted them. The people of Nanomea profess to still retain Folasa's seat, on which he used to sit.

Sapōlu stated that his people (the Samoans) retain a tradition of these canoes having left Samoa, and that when he was about to start for these islands, Malietoa-Talavao (the late king) told him that he would find relations there, and sent a message by Sapōlu to them, which the people received with pleasure, and acknowledged that Malietoa was their relative. This greatly facilitated Sapōlu's work of introducing the Gospel. The fact of Malietoa having sent this message, clearly proves that there had been communication between Samoa and the Ellice Group since the migration of Folasa and La'a.

The name of the burial place of the chiefs on Nanomea, is Maunga-vaea, named after Vaea, the mountain behind Apia on which R. L. Stevenson is buried. Moreover, nearly all the names of places on Nanomea, are repetitions of those found in the Va-i-maunga, or district lying behind Apia, Upōlu, whilst some few of them are named after places in the Fale-a-lili district of Upōlu, a district that lies on the south coast of that island. Both of these districts form part of the Tua-masanga territory. None of the Nanomea names are to be found in Samoa outside Tua-masanga. The burial place referred to above, although called Maunga-Vaea or Mount Vaea, is not more than twenty feet high, for Nanomea is a low coral atoll.

Judging from some genealogical tables in Mr. Churchill's possession, Malietoa-La'auli flourished about fourteen or fifteen generations ago, but we must await the publication of that gentleman's collection of Samoan traditions to fix the period of this Malietoa correctly. Fifteen generations, according to the measure of a generation adopted by the Polynesian Society, would be equal to about 375 years, or in other words, this migration to the Ellice Group occurred about the year 1525.

In connection with the Ellice Group, a very large amount of interesting and useful information will be found in Mr. Chas. Hedley's "The Atoll of Funifuti" published by Trustees of the Australian Museum, Sydney, 1897.





## A WAR SONG OF THE OROPAA CLAN OF TAHITI.

DICTATED TO JOHN BRANDER AND S. PERCY SMITH, AT PAPARA,  
TAHITI, AUGUST, 1897.

TRANSLATED AND NOTED BY MISS TEUIRA HENRY.

Te Rua i Tupua,  
Te Rua-i-Tahito ra !  
Mai te tai mai ra vau,  
Mai te mahu fenua,  
Te-Tou, nohoraa aroha e !  
E ho atu anei ia Rua-i-tupua tahito  
Ia vai toru ? E t'ou fenua maitai e,  
Papara to'u fenua ia mau !

Toa ivaiva,  
Ua fatata i tau mai te ono.  
Ho atu anei ia Rua-i-tupua i tahito,  
Ia vai toru ? To'u fenua maitai e,  
Papara to'u fenua ia mau !

Te ruma nei ra Oropaa e !  
Mai ta'na moua, tapu raatira,  
Mai têtê te ruma ;  
Te ta'i nei te fanaua oura rii marae ;  
E tere Hiro,† e feti, e feta ;

Te-Rua-i-Tupua,  
Te-Rua of old !  
By the sea have I come,  
From the misty land,  
Te-Tou, my home beloved !  
To Rua-i-Tupua of old must the  
'Three waters'\* be given ? O, my good land,  
Papara is the land I'll hold.

Raging warrior,  
The time of vengeance approaches.  
Shall the 'three waters' be given  
To Rua i tupua of old ? O, my good land,  
Papara is the land I'll hold !

It is lowering over Oropaa !  
From its mountain, sacred to chiefs,  
Clamour is brooding ;  
The little shrimps of the marae are crying,  
As the sweep of Hiro comes the outbreak,

\* The 'three waters' are chief boundaries in the Papara District, Tahiti.

† From Dr. Emerson, at Honolulu, I got the following 'saying' in regard to Hiro or Whiro, the noted navigator, thus showing a knowledge of him in Hawaii as well as in the Southern Pacific:—

Pa mai, pa mai,  
Ka matani o Hilo,  
Waiho aku ka ipu iki !  
Kuu ma ka ipu nui !  
Hu ! hu ! kai kohola !

Blow, blow,  
Wind of Hilo,  
Put aside the small calabash !  
Bring forth the big calabash !  
Toss, toss, ocean of the whale.

In this, reference is made to the Polynesian legend of the winds being contained in calabashes, withdrawing the plugs of which, let forth the wind.



Pati fenua ia oe.  
 Tu ra, e oroi, pua  
 Te manu moua rii.  
 Papa tane te fatu e mau e!

They will leap upon the land by thee.  
 Still, then driven by the wind,  
 Shall the little mountain birds be.  
 Rock, the man, shall be in possession.

This song is very valuable, and is a history in itself. The wording is in very old style, and two of the lines in the last stanza would now be compared thus:—

“Te tere Hiro, e feti, e feta.”  
 “Tu ra, e oroi, e pua.”

Mai te tere Hiro ra te tupu o te tamai.  
 E tia ra, e purara, e puhia.

Papara was always a valiant district, well peopled, and ever loyal to their rulers by right or by conquest. All the body of chiefs, one above the other, as in every Tahitian district, were more or less connected by kindred ties, but conservative in regard to their rank. ‘*Ei ta’u tua nei oe e hoi atu ai*’ was a proverbial saying of a superior chief to his inferior relative, and the latter were mostly zealous in maintaining the dignity of the former.

It was thus with the old chief Tati, the head of the Teva Clan of Papara, who stands in Tahitian history as ‘*l’une des plus grandes figures de son histoire*,’ as he was deservedly called by the French at the time of his death.

He fought valiantly under his chiefs in resisting Pomare the First, and with dignity submitted at last to his sway. And under Pomare the Second he became prominent as an orator as well as warrior. He embraced christianity while religious friction prevailed, and stood by the king in the last decisive blow between the christians and heathens, as shown in Ellis’s ‘*Polynesian Researches*.’ He became orator and chancellor to Queen Pomare, and when she fled to Raiatea during the struggle with the French, the latter offered him the throne! But true to his colours he stoutly declined it, saying, ‘No, Pomare is our rightful sovereign, and we must wait for her.’ Being a man of the strictest integrity and high intelligence, which was manifest in his admirable physique, he soon obtained the regard and respect of all foreign people, and especially the French, under whose rule he died.

It was so also with Tati’s granddaughter, Mrs. Salmon, (Te Arii-oe-hau). She, in her turn, refused the throne at the hands of the French, and with her husband, Mr. Salmon, sought the presence of the Queen at Raiatea, to persuade her to return to her kingdom. And it was she at last who conveyed the message from the Queen to the French Governor that she was willing to accept the new order of things. Too honest in her loyalty to allow her family to infringe on the claims of the Pomares, it is only since her death that so much confusion in regard to family ties has been created.



## THE BIG-EARS.

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BY JOSHUA RUTLAND.

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WHEN the English entered Orissa in 1803 the Rajah of Parikud concealed himself, believing them to be "a people with pig-faces and huge drooping ears in which they enrapped their bodies at night, as it was very cold in their country." According to popular tradition, Southern India was at some remote period over-run with monsters or demons of this description. In 1876 Mr. H. M. Stanley was told by Rumanika, King of Karagwé, in Central Africa, "From Butwa, Mkingaga is to the left of you about three days journey. Some of the Wasiwa saw a strange people in one of those far-off lands who had long ears descending to their feet; one ear formed a mat to sleep on, the other served to cover him from the cold, like a dressed hide!"

A story frequently related by the natives of the New Guinea coast to the Rev. J. Chalmers was of a "long-eared tribe. They also live very far away on the mountain tops in the midst of perpetual cold; but Nature, ever kind, has cared for them in supplying them with a covering. They have long ears, so long and broad as to serve the purpose of a pair of blankets. When retiring for the night they spread one ear under them, and use the other as a covering, thus making themselves very comfortable.

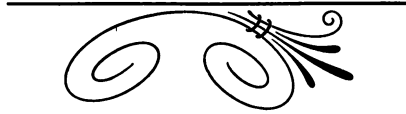
Between India, New Guinea, and the Malay Archipelago, there is abundant evidence of intercourse dating back to a very remote period. In Central Africa we find traces of ancient Malayan civilization, and Dr. Barth, speaking of the conquering Fulbí, who ruled in Timbuctoo at the time of his visit, says: "No doubt it is impossible for us with our faint knowledge of the migration of, in general, and of African

tribes, in particular, to explain how this tribe came to settle in the region along the lower course of the Senegal, as their type is distinguished in so very remarkable a way from the character of the other tribes settled in that neighbourhood, and evidently bears more resemblance to some nations whose dwelling-places are in the far east, such as the Malays, with whom M. Eichwald, in his ingenious but hypothetical essay on the Fula, endeavoured to connect them, by way of Morôe. I myself am of opinion that their origin is to be sought for in the direction of the east, but this refers to an age which for us is enveloped in impenetrable darkness." Considering how exactly the stories of the Big-Eared People agree, and that the three widely separated places wherein they were found have at some remote time been in communication with the Malay Islands, a unity of origin is more probable than that they have been independent creations; but how can such an unnatural conception be accounted for. Myths generally can be traced to fact. Amongst the ancient monuments of Easter Island are colossal human figures which, though well-featured, have disproportionately large pendant ears. According to a native tradition the monuments were constructed by people called "The Big-Ears." The stone images recently discovered on Necker Island, though small and grotesque, resemble the great statues in having monstrous pendant ears. Prescott, in his description of the Peruvian court, gives the following particulars: "The novices (candidates for the order of chivalry) then drew near, and, kneeling one by one before the Inca, he pierced their ears with a golden bodkin, and this was suffered to remain there till an opening had been made large enough for the enormous pendants which were peculiar to their order, and which gave them, with the Spaniards, the name of "Orejones." This ornament was so massive in the ears of the sovereign that the cartilage was distended nearly to the shoulder, producing what seemed a monstrous deformity in the eyes of the Europeans, though under the magical influence of fashion it was regarded as a beauty by the natives." "The larger the hole," remarks a contemporary, "the more of a gentleman."

The natives of Easter Island when discovered by Europeans had their ears extended, often to the shoulders, by an elastic ring being inserted into a slit made in the ear-lobe. In the interior of Borneo the Dyaks still enlarge their ears by suspending to them heavy tin ornaments; and Robert Drury has left the following account of some persons of rank with whom he came in contact during his imprisonment in Madascar: "I asked them where their country lay. They said it was a mountainous inland place divided into two kingdoms, called Amboerlambo, and governed by two brothers—they had vast large ears with bright silver plates in them glittering like comets. I was curious to know how they came so, and they told me. When they

are young a small hole is made and a piece of lead put in it at first. After the wound is healed they have a small spring-ring put in, which dilates it by degrees, and after this another, till the hole is large enough; then they place in it these silver plates, which are neatly made and exactly adjusted to the hole with great care for fear of breaking it. Some of these holes in their ears are large enough for a woman's hand to go through. They have artificers among themselves who make these ornaments. The poorer sort, they said, who could not afford silver had them of tutaneg, which they called *ferochfuty*."

Artificially enlarged ears have evidently been a mark of distinction throughout Oceania since a very remote period. We may, therefore, conclude that the "Big-Ears" of tradition, whose memory is preserved in the great statues of Easter Island, were widely known. To these ancient people the strange stories found in Southern India, Central Africa, and New Guinea may refer. Like the classic fable of the Centaurs, it may be a distorted record of a once dreaded people.



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## OBITUARY.

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S. E. PEAL, F.R.G.S.

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WE much regret to notice the death of a valued member of the Society, in the person of Mr. S. E. Peal, F.R.G.S. He has contributed more than once to the pages of the JOURNAL, but has done much more by correspondence, many of his letters on the inland tribes of India being illustrated with spirited pen and ink sketches. His loss to the Society is all the greater, for his great knowledge of the people of India enabled him to assist in the solving of the problem of the "Whence of the Polynesians," which recent investigations seem to indicate as being in the neighbourhood of Mr. Peal's Assam home.

Mr. Peal has bequeathed to the Society thirty-five volumes of valuable Philological and Ethnological works on Northern India, etc., and some MSS. of his own.

We reprint from the "Calcutta Englishman," of August 12th, 1897, some account of his life and services.

### AN ASSAM NATURALIST.

Few men in Assam were so widely known or so much esteemed as Mr. S. E. Peal, whose death took place at Sipon on the 29th July. He belonged to a period in Assam history that may be said to have closed with his death—a period of discovery and investigation. Scott, Bruce, Jenkins, Masters, Griffith, Robinson, Butler, Hannay, Simmons, and Peal are names that will live in intimate association with the province. Like all his predecessors, Mr. Peal had no hesitation in regarding discovery as preferable to personal advancement. He was a public benefactor, but his liberality to the tea-planting interest became the direct cause of his own losses. So long as tea-planting exists, a debt of gratitude will be due to "Sam" Peal, the full value of which may not be appreciated perhaps by the present generation. His life was thrown away so far as his personal advancement as a tea-planter was concerned. He progressed from one discovery to another, superior to and oblivious of personal discomfort and loss.

It was perhaps a mistake that Mr. Peal was a tea-planter at all. He was essentially a naturalist. Had his brother planters but recognised his value in this respect, and undertaken to pay him a small monthly salary so that he might be free to devote every minute of his time to his favourite study, his investigations would have been invaluable. As it was Mr. Peal was the discoverer of the mosquito, or, as he loved to call it, the "tea bug." With the utmost patience he watched the growth of "blight" as it was then called, and when his neighbours

were prepared to wring their hands and regard the progress of the disease as a calamity that could neither be accounted for nor averted, Mr. Peal sat down among his bushes resolved to see how the mysterious spots on the leaves were produced. And he did, for it was not long before he witnessed a small insect fly on to a leaf and proceed to puncture it by its powerful proboscis. Watching the exact spot (his patience knew no limits) he remained for hours until the punctures became coloured and the leaf distorted in the characteristic manner. He then caught a number of the insects and inclosed them in an empty kerosene oil can with a few twigs of tea, perfectly free from puncturings, and when a few hours later these were removed they were found to be punctured. In this way he demonstrated to his friends the true cause of the "blight." His discovery was first announced in the "Bengal Times," and subsequently a correspondence ensued in the "Englishman," and when the information thus brought to light had matured, Mr. Peal wrote his scientific paper on the subject that appeared in the Journal of the Agri-Horticultural Society, in the Volume for 1872. And let it be added, our knowledge of this the most alarming of all tea pests has not materially advanced since, though some of the peculiarities of the insect were worked out by the late Mr. Wood-Mason.

But Mr. Peal made many other discoveries besides the mosquito. He was the first to make known the fact that the shoots of tea that were commonly seen to topple over and die were killed by a yellow beetle since known as Peal's beetle. The life history of that insect he was able to work out, and in this as in many other instances his invaluable services to entomology have been freely acknowledged. And he was no less successful as a botanist. One of his most recent contributions to this branch of science was a list of the commoner economic timber trees of the Assam Valley. As a student of ethnology he had few equals. For a life-time he devoted himself untiringly to the study of the aboriginal tribes of Assam, and perhaps knew more about their habits and modes of life than any other person of his day. The late Professor Ehlers, during his explorations in India, was not slow to perceive the value of Mr. Peal's knowledge. He employed him to procure a collection of all the articles of dress and adornment of the various hill tribes of Assam, and it is now believed that in consequence Germany possesses quite as fine as, and in some respects a better collection of Assam ethnological objects than is to be found either in the Indian Museum, Calcutta, or the British Museum, London. Personally Mr. Peal was a man of the most amiable and generous nature, whom to know was to love and admire. His life was freely expended in the unselfish pursuit of scientific enquiries, entirely apart from the hope of personal reward. He had the enthusiasm of the true searcher after knowledge, and in whatever field his lot had been cast, his would always have been the praise due for original research and investigation. He was a voluminous writer, his papers appearing chiefly in the Agri-Horticultural Society's Journal and in the Asiatic Society's Journal. As a newspaper correspondent he was well-known, and his letters on the tea industry and on many other matters have frequently led to interesting and instructive controversies.





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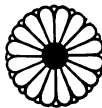
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